

# THE HARBELIAN

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama

No. 3901.

SATURDAY, AUGUST 2, 1902.

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## WORCESTER MUSICAL FESTIVAL,

SEPTEMBER, 1902.

SUNDAY, September 7.—2.30. Grand Opening Service.  
TUESDAY, September 9.—11.30. 'Elijah'; 7.30. 'Coronation Anthem' (Handel); 'Fifth Symphony' (Beethoven); 'Deborah' (Blair).  
WEDNESDAY, September 10.—1.30. 'Temple' (Walford Davies); 'St. Christopher'; Part III (Horatio Parker); 'Patheic Symphony' (Tchaikowsky); 7.30. Concert.  
THURSDAY, September 11.—11.30. 'Gerontius' (Elgar); 'The Lord is Sun and Shield' (Rach); 'Third Symphony' (Brahms); 7.30. 'Stabat Mater' (Dvorak); 'Hymn of Praise'.  
FRIDAY, September 12.—11.30. 'Messiah'.

Artists:—ALFANI, SOBRINO, EMILY SQUIRE, MARIE BREMA, ADA CROSSLAND, MURIEL FOSTER, WILLIAM GENT, GREGORY HAST, ANDREW BLACK, LANE WILSON, and PLUNKET GREENE.  
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## LITERATURE

*Education and Empire: Addresses on Certain Topics of the Day.* By Richard Burdon Haldane, M.P., LL.D., K.C. (Murray.)

"THE addresses which this little volume contains were delivered under varying circumstances," and are an incitement, in the main, to educational effort, "to be sought in clear views, and activity of the kind that is at once unhesitating and unrelenting." We propose mainly to survey those sections of the book which are specially directed to the object above indicated, dealing in conclusion with two points concerning empire. We must not, of course, look for a connected and reasoned treatise in what purports to be a series of essays connected only by a general idea. The first essay makes some comparisons between Great Britain and Germany from an educational standpoint. We are reminded of Matthew Arnold's criticism of English treatment of Ireland. We are to transform ourselves so as to be attractive to Irishmen; the reverse process is not suggested. "We must transform our middle class and its social civilisation"; though in the illustrative passage which follows, referring to the influence of Salem House, probably a secondary school, we find that

"we are so prolific, so enterprising, so world covering, and our middle class and its civilisation so entirely take the lead wherever we go, that there is now, one may say, a kind of colour of Salem House all round the globe."

We hope we do not unduly favour Salem House, but we are not sure that the illustration cannot be interpreted as a testimonial. It is not, however, so intended. What our middle class lack is *Geist*, and this seems to be more especially a German possession. One circumstance, however, according to the author, is likely to force this desirable possession

upon us. For Germany is beating us in the commercial race. We shall doubtless, therefore, demand much more collectivist organization in education. It seems to be generally agreed that some such process is both desirable and inevitable. But we must remember that both Germany and France are looking to England for educational models, and the trend of reform in these countries is towards elasticity. We think, at least, that *Geist* might not be actively promoted by a rigidly bound and uniform educational system. It is, doubtless, right to press for system and uniformity here; we need, however, to hold the correlated disadvantages fully in view. There can be no question that, in the higher branches of technical research, and in the opportunities which we hold out for able students to make additions to knowledge, we are far behind Germany. We are reminded both of State activity in this direction and of the voluntary co-operative undertakings of large employers to obtain the best expert training and knowledge. There are 9,000,000 pupils now in the German primary schools. "Secondary education is not directly compulsory, but indirectly it is made difficult to dispense with." How difficult is seen by the fact that there are 375,000 pupils in these schools.

"A pupil may go into a secondary school as young as ten or eleven. He remains there about six years, during which he studies, if he is in a *Realschule*, German, English, French, mathematics (including such higher subjects as logarithms, trigonometry, &c.), physics, chemistry, and certain other sciences, and freehand drawing."

We are not surprised that the cry of over-pressure is very strong in Germany to-day, and we cannot refrain from quoting in this connexion a few words from Mr. Sadler's conclusion in 'Education in Germany':—

"It is undesirable that any one pupil should be set to learn a little of a great many subjects. Far better results are obtained by the more thorough study of a few subjects. Our motto should be *multum, non multa*."

On one point we are in hearty agreement with the German system: its primary schools do not specialize.

We have begun in England to establish that sort of university which is largely technical, and which will "help the student to a position in life." But the danger is (and we think that Mr. Haldane is fully alive to it) that we may overlook the need for culture, which is, in one way, the English equivalent for *Geist*. If this stimulating essay succeed in sending its readers to Mr. Sadler's report on German education it will have fulfilled a valuable purpose.

The second lecture deals with the relation between school and university in Scotland. "Educate your people, and you have reduced to comparatively insignificant dimensions the problems of temperance, of housing, and of raising the condition of your masses," says Mr. Haldane to his Scotch audience. We are hopeful too, but not quite so hopeful. We have in view the statistics of liquor consumption and juvenile crime in France, and they give one pause. The long and difficult school training which the German must undergo if he wishes to be a member of the learned professions, a civil servant, and in many cases even a foreman of a factory is again alluded to with appro-

bation. But do not the critics of this rigid systematization agree that it may be admirable for the production of a public servant? and do they not also insist that such a system qualifies for intelligent routine, but not for that more aggressive individualism which national success often demands?

It is interesting to an Englishman to hear Scotland blamed for its water-tight educational compartments. The elementary teachers of Scotland are aloof from the national life, and "the universities stand still more aloof from the national life than the body of elementary teachers." We had the idea that the lack of educational interpenetration was especially an English characteristic, and it is with some relief that we find Scotland included in this category. Again, we think it necessary to argue that universities have a task which is something other than technical preparation; and though we do not think this would be denied, it needs to be emphasized as well as recognized. In America, a very "go-ahead" country, the schools suspend their work in hot weather, but the "teachers fill up their time" in summer training classes. We are not sure that this is wholly beneficial either to teachers or children.

"Both the House of Commons and the elementary teachers in Scotland and England seem to be wanting in a largeness of conception." To change this we need some "impetus from the public." For linguistic teaching we are advised to look into a continental school, where "the children are not taught grammar and a whole string of dry things." The teacher must usually be of the "same nationality as the children." We cordially agree with the latter suggestion, but we have before us a French official *Emploi du Temps* and a series of exercise books from French schools. We have no hesitation in saying that the time and energy expended on grammatical teaching, at least with reference to French, are greatly in excess of anything attempted in corresponding English schools.

The university, says the author, is the proper training-ground for all teachers. This may be so, but much more attention needs to be paid to pedagogics and practical work before the training it affords for teachers can be thoroughly successful.

The last essay deals with science and religion. It had to be shown that science and religion could be reconciled. The mantle of Luther descended upon Kant, who bore on the torch in the 'Critique of Pure Reason.' Though it is always unsafe to summarize Kant, we should have supposed that his work tended to show that one cannot arrive at certainty by means of pure reason, much less at morality. Science has attacked theology with vast armies; it used to be full of gaps which the weapons of theology easily penetrated. We ask, Is it not so now? Some of us who have studied Prof. Ward's 'Naturalism and Agnosticism,' whilst thoroughly agreeing as to the vast armies which science can bring into the field, are tempted also to remember that the battle is not always to the strong. "Religion remains a power, as great and as living, as at any time in the world's history. That power is of the heart rather than of the head." But we agree with the author, if we understand him rightly, that this

position is unstable; and, above all, we follow modern philosophy in its critical endeavour to test the presuppositions of natural science by rigorous criticism. It may turn out after all that the ultimate premises of science are also of the heart rather than of the head. A valuable plea is put forward for the right of independent cultivation of its own definite territory by religion, science, and philosophy. But there can be no unified knowledge without interrelation, and the upshot is encroachment by the dominant school. No doubt Mr. Spencer finds an ultimate harmony in which religion and science will join hands in the worship of the unknowable, but we are sceptical as to this. The author's final view of metaphysics seems to be "not that things produce mind, but that mind produces things," and that "the knowledge that creates is at one with what it knows." We are very doubtful as to any wide acceptance for these propositions, but we heartily concur in the exhortation to dig for deeper foundations of belief, to see "whether there be no escape from the burden of a materialism that denies the reality of what seems best in life."

Mr. Haldane writes with prudence with regard to Imperial Federation, a phrase which, by the way, he dislikes. He considers that the ideal will have to be attained by other means than legal federation, and he is not, we think, dissatisfied with the existing situation, in which the Imperial Parliament recognizes that it is constitutionally bound by close limitations so far as the self-governing colonies are concerned. Mr. Haldane in this matter is far more nearly in accord with Australian opinion than are the less-instructed writers on the subject. He is clear that the first necessity is to make our colonies "realise that there is no desire to interfere with their absolute right of autonomy in their own concerns." He tells us that

"it is all very well to use the word 'federation' when you are speaking of the consolidation into a dominion or commonwealth of a group of derivative constitutions,"

but asks, "is it appropriate to use it of any conceivable relationship between the Imperial Government....and what are called colonies?"

Another matter on which Mr. Haldane is luminous, but on which there is a better case to be made against him, is that of the position in the Empire of the Channel Islands. If there were nothing else to make this volume necessary to the student we would point to the manner in which the facts as to Jersey are set forth in two essays as being both novel and important. Mr. Haldane has, we believe, become a popular hero in Jersey on account of his defence of the States of Jersey before the Privy Council. A French woman-subject of easy virtue was condemned to death by Jersey law, and being claimed by France, and the island refusing to part with her, she seems to have been abducted by the British Government and handed over forcibly to France. Mr. Haldane in his allusions to this case considers that, in its subsequent form and result, the people of the Channel Islands have succeeded in establishing the right of constitutional government, although it was nominally left open in the case, of which hitherto there has only been a meagre

report in a late volume of State trials. It was heard before a special committee of the Privy Council in 1894. Mr. Haldane does not go so far in the volume before us as he probably found it necessary to go in the interests of his clients, and he here suggests that the monarchy has changed in the Channel Islands "from an absolute to a limited one." But in another passage he suggests that the eighteenth-century documents relied upon were not the foundation, but only a comparatively modern expression of the constitutional liberties of Jersey. The case argued by Mr. Haldane was heard by an illustrious tribunal, consisting of the Prime Minister, the Lord Chancellor, two ex-Chancellors, four law lords, a bishop, and two lay Privy Counsellors; and they advised the Queen to quash her own Order in Council which was in question, on the curious ground that it was a breach of an understanding come to between the Government of Lord Melbourne and the authorities of the island, and the tribunal hinted that it was unwise for the law officers to press them to decide the constitutional question whether the monarchy in the Channel Islands was or was not a limited monarchy. Our own opinion is that, while the course taken may have been prudent, it was hardly historically sound. The States of Brittany were a more highly organized body than the States of Jersey, but we believe that the fashion in which Louis XIV. dealt with them was legal, and that the position of the King of England as Duke of Normandy is historically as good as that of Louis XIV. We should admit frankly that not historical, but political, considerations have induced us to adopt milder measures in the case of the Channel Islands. The important case, curiously enough, appears not to have been mentioned in the newspapers of 1894, a fact which makes Mr. Haldane's account of it the more necessary for preservation. He thinks that Channel Island laws in future are likely always to originate with the States of Jersey or the States of Guernsey. But the recent organic statute of Jersey on the militia, and the draft Bill which was altered out of all shape by the States of Jersey and to which the Royal assent has been refused, can hardly be said to have originated with the States, and were, we believe, the offspring of the War Office.

*The Mabinogion. Mediaeval Welsh Romances, translated by Lady Charlotte Guest; with Notes by Alfred Nutt. (Nutt.)*

*Cuchulain of Muirthemne: the Story of the Men of the Red Branch of Ulster. Arranged and put into English by Lady Gregory. With a Preface by W. B. Yeats. (Murray.)*

THE simultaneous appearance of these two books is of good promise, it may be hoped, for that wider knowledge of Celtic literature which has been slow in coming to the English-speaking race, but now seems to be appreciably nearer at hand. The attractive form in which Mr. Nutt has reissued Lady Charlotte Guest's translation of the 'Mabinogion' and other Welsh tales ought to rouse even the greatest Gallo in things Celtic from his indifference, at least until he has read to the end of the tales. Mr. Nutt seems to doubt whether he will read the notes as well; but the wise reader will certainly do

so twice, taking them both as a preface and a postscript. These notes form the chief addition which the editor has made to the work, while his alterations mainly consist in giving a better order to the tales, and making a few minor changes in the text, sufficiently small and useful to preclude any charge of wanton tampering with the original translation. The glossing of Welsh proper names is one addition which might with some advantage have been carried a little further. It has chiefly been done with the names of Arthur's household (pp. 104-14), but the probability is that the reader who has no special taste for Celtic legend will skip these pages altogether. On the other hand, he might naturally wish to know why "that comot was called Talebolion"; he may certainly guess that it has something to do with the "colts" in the previous clause, but it would have been a simple matter to explain the two elements in the name. So also with "Mynnweir and Mynord" on p. 57, "Mochdrev" on p. 61, "Hyddwn," "Hyehdwn," and "Bleiddwn" on pp. 65-66, "Gwalstawt Ieithoedd" on p. 116; in all these cases the full significance of the tale cannot be grasped unless the meaning of the Welsh name is known. A few notes on Welsh topography would also, we imagine, have been welcome to many readers. Even the opening sentence of the book, "Pwyll, Prince of Dyved, was lord of the seven Cantreys of Dyved," leads at once into an unknown region and an unfamiliar division of territory, in which the barest guidepost would be useful. No one unacquainted with Welsh can be expected to identify Gwynedd, Powys, and Deheubarth with North, Central, and South Wales; yet without this knowledge much in the tales must leave a very vague impression, so far as localities are concerned. If the editor, however, has not done all that might very easily have been done to popularize the 'Mabinogion,' he has supplied a very lucid account of the character and development of the tales which pass under that name. The different classes are clearly distinguished from each other, and the special features of each emphasized, in a way that will greatly assist the interested reader to understand the very complex character not only of Welsh, but also of Irish traditional literature. For, as Mr. Nutt is careful to point out, some of the leading personages in the Four Branches of the 'Mabinogion' are equally at home in Irish legend, while the style of Killweh and Rhonabwy's dream is so similar to that of Irish story-telling that it must be regarded as a deliberate imitation of it. The fact that Arthurian legend is only one branch of Welsh tradition is also made clear, and some of the leading features of this popular cycle, as developed in Wales and elsewhere, are briefly but satisfactorily considered. These "notes," which are really a preface placed where it may not scare off the shy reader, extend to only forty pages, but in that space the subject is excellently handled; and it would be difficult to add anything without trespassing on the province of the "adequate commentary" which the editor elsewhere hints at.

The features in which Lady Gregory's book differs from Lady Charlotte Guest's signify the differences between Welsh and



Irish literature. As Mr. Nutt points out, the more fantastic and grotesque elements of Celtic legend, which either puzzle or annoy the English mind, have already to a great extent been eliminated from the Welsh tales, so that even the most faithful translation of these contains little that the English reader cannot appreciate or enjoy. On the other hand, the work of rejection and refinement is one that naturally suggests itself to any translator who wishes Irish tales to gain popular favour. Lady Gregory has undertaken this task for one of the great cycles of Irish legend, and has gone far to succeed in it. Taking the chief tales which centre round the Red Branch of Ulster, she has so arranged them as to give a kind of connected story of the life of Cuchullin, reserving to herself the liberty to deal with the material as might seem best for the artistic qualities of the whole. The result has distinct merits of its own, and will doubtless be read with pleasure and interest by many; but those who know the subject at first hand will scarcely be prepared to endorse all the laudation which Mr. Yeats here bestows. His praise is at times so excessive that there is danger of its exciting in the reader expectations which may not be realized. What he calls "a speech beautiful as that of Morris, and a living speech into the bargain," proves to be no more than a specimen of suitable English style, coloured by a few Irish idioms, some of which tend to become tedious by frequent repetition. Nothing of value is gained by saying "the way that" instead of "so that," or "it is what they said" for "what they said was." One also misses in some of the tales the reckless fluency often characteristic of Irish prose, and excellently reproduced at times by O'Grady; but this is no doubt due to a deliberate preference for a quieter style.

The selection and arrangement of the tales are, on the whole, satisfactory; but the reader who does not quite realize the force of the sub-title may wonder why there is no Cuchullin in the five tales covering pp. 82-174. As to the versions adopted and the method of dealing with them, there is so much scope for differences of taste that a definite verdict is not easy to pronounce. The two most open to objections are the stories of the sons of Usnach and the battle of Rosnaree. The latter is severely curtailed, while in the former Lady Gregory has abandoned the usual Irish accounts at several important points in favour of the Scottish ballads and oral versions. It is certainly true that in these particulars the Scottish versions are artistically superior to the Irish, but they are undoubtedly less original, and have no claim to preference in a work of this kind. The modifications which Lady Gregory has made in the other tales are of less importance, although in some respects they tend to efface the real characteristics of Irish story-telling. In some things, perhaps, there might have been more excision without serious loss. Such lists of names, for example, as occur on pp. 24, 47, 52, &c., are as likely to be skipped as not; and a good reason for omitting them altogether is that proper names are perhaps the greatest obstacle to a general appreciation of Irish legend. If the Irish spelling, ancient or modern, is

retained, the English reader is either reduced to despair or pronounces them hopelessly wrong; and if a more phonetic system is adopted many of them are apt to become very undignified and even comic. Lady Gregory has not solved this difficulty, and admits that she has followed no fixed rule. By way of amends she has indicated the modern Irish pronunciation of some names, but the reader will still find many thorns in his path. The matter is one of prime importance for the popularizing of the older Irish literature, and deserves careful attention in all books of this kind.

Whether even this version of these tales will succeed in bringing them into favour with the general public remains to be seen. The obstacles are many, and even the most dexterous of translators or adapters cannot altogether remove them. To attempt to do so would be to tread perilously close in the steps of James Macpherson. Many of the details must be tedious to any one who has not some special reason for being interested in them, and it is no doubt with reason that Mr. Yeats anticipates objections to the number of "lyrical outbursts." These are certainly a great difficulty. All Gaelic verse suffers in translation, in a way not easily explained; and whatever merits the laments of Deirdre, or Cuchullin, or Eivir may have in their original metrical form can barely survive a rendering into English prose. Yet between a literal prose version and a very free metrical imitation there is little choice, and the latter may easily be even more misleading than the former. That Lady Gregory has completely triumphed over these difficulties, and given the tales of the Red Branch their final English form, is probably too much to say; but she has at least produced a book which ought to be welcome to lovers of early literatures, and may win for the old heroes of Ulster a wider fame than they have yet enjoyed.

*History of Burley-on-the-Hill, Rutland.* By Pearl Finch. 2 vols. (Bale, Sons & Danielsson.)

THESE handsome, well-illustrated volumes are in one sense exceptionally welcome, and form a valuable contribution to the comparatively recent history of distinguished people and of more than one distinguished family. They also supply building details, plans, and many excellent illustrations of a great house of palatial size that has hitherto escaped any specific description. Nevertheless, any praise that may be awarded is bound in honesty to be mingled with not a little blame.

Perhaps it will be best to bestow the blame first. It is a great pity that the author was not content to give a description of the house and its contents, with some account of the more recent owners, and extracts from their correspondence; but a mistaken ambition led Miss Finch to choose as a preliminary title 'Burley-on-the-Hill from Saxon Times to the Present Day.' The brief account of the early days is absurdly meagre, and inadequate for even a "parish magazine" sort of parochial history. Coming at the beginning, it forms a most distasteful prelude to a work that has distinct merits in its later

parts. If these opening pages had been merely threadbare and meagre, charity might have permitted their being passed over in silence; but as the blunders are really bad and frequent, it becomes necessary to expose them as a warning to others. The author acknowledges in the preface her indebtedness to a local rector for his kindness in revising the volume. It is passing strange that any beneficed clergyman could have allowed such a sentence as this, with which the account of the parish church opens, to pass:—

"Robert Molent, Earl of Leicester, founded in the reign of Stephen (1140) of Foulelevrond (Normandy), a Benediction House; his wife Amice became an inmate of it, died and was buried there."

It is difficult to extract any meaning from this sentence. The facts are that the celebrated abbey of Fontevraud, Anjou, of reformed Benedictines, was founded in 1100 by Robert de Arbriscelle; that Robert, Earl of Leicester, and his wife Amice founded, circa 1155, a priory at Nuneaton for nuns of the order of Fontevraud, and that the advowson of the church of Burley, Rutland, was one of the early gifts to Nuneaton. But the jumble of the letterpress fails to convey any idea of the facts named. Further on a list is given of institutions to the church of Burley; it begins with this bit of nonsense: "1275. Abraham de Sacristor; by Prioress and convent of Eaton, i.e. Nuneaton or diocese of Geoffry." And these are but examples of what is to be found in the earlier chapters.

When, however, the account of the house and its owners begins, which comprises by far the greater part of the book, safer ground is reached, and there is much less floundering. The house of Burley-on-the-Hill stands, as its name implies, on a high plateau which dominates the little county of Rutland, and forms the chief landmark for a considerable circuit of the adjacent country. In the days of Edward VI. this estate came by purchase to the Harringtons of Exton, and here that great mansion-builder, John Thorpe, in the days of Elizabeth, built for them a house on an imposing scale. The ground-plan is among Thorpe's collections at the Soane Museum, a fact of which the writer of these volumes is apparently ignorant. Sir John Harrington was a favourite of James I., who visited him at Burley, and created him Lord Harrington. But shortly afterwards Lord Harrington sold Burley to George Villiers, the notorious Duke of Buckingham, who enriched and adorned the house at a great cost, and entertained here Charles I. and his queen. We are told that Ben Jonson's 'Masque of the Gypsies' was here first performed, and that "Bishop Andrews preached several of his sermons before the king during this visit." This is a strange double blunder. Launcelot Andrewes died in 1626; he was never at Burley in Charles I.'s time, though there are records of his having preached at Burley before King James both in 1614 and 1616. Ben Jonson's popular 'Masque of the Gypsies' was performed at Burley in 1621. It is, however, correct to state that it was on this occasion that the famous dwarf Jeffrey Hudson, "the smallest man



of the smallest county in England," was served up in a pie at table, and presented by the Duchess of Buckingham to the Queen. Good copies of the two pictures of Jeffrey, one at Hampton Court and the other at Exton Park, are appropriately given as illustrations.

On the assassination of Buckingham, in 1628, Burley passed to the hands of his son "the witty duke," who served on the royalist side during the civil war until after the battle of Worcester, when he escaped into exile, and Burley, captured by the Roundheads, was held by them for some time as a garrison. Fearing, however, an attack, the occupants set the house and furniture on fire, and the Parliamentary forces were withdrawn. Of this fine house nothing but the grand range of stables remains. Fuller remarks of Burley that "it was inferior to few for the House, Superior to all for the Stable, where horses (if their pabulum were so plenty as their Stabulum stately) were the best accommodated in England."

Buckingham's wild extravagance forced him to sell the Burley property, the purchaser being Daniel, the second Earl of Nottingham. The present great house, which was in course of building from 1694 to 1702, cost Lord Nottingham, with the adjuncts and gardens, the then enormous sum of 80,000*l.* Full and most interesting particulars are included of the labour employed, and the amount of material used, together with various plans and memoranda, and letters that passed between Lord Nottingham and the agents and contractors. It is not a little remarkable that among all the numerous papers and bills connected with this extensive building no mention is made of the architect or designer. The house is built in what is vaguely described as "the Italian style of that period." We cannot agree with the idea that "Burley might reasonably be attributed to Vanbrugh" or to his immediate pupils. There is a lack of stateliness and symmetrical grandeur about the house, for which the noble situation cries out; it is but a solid and somewhat heavy example of the Anglo-Classic school. There is, however, this compensation—namely, that Burley is far more of a substantial dwelling-house than the ambitious pile of Blenheim or Castle Howard. Pope could never, in fairness, have written of this great mansion:—

'Tis very fine,

But where d'ye sleep, or where d'ye dine?  
I find from all ye have been telling  
That 'tis a house, but not a dwelling.

It must, too, be borne in mind, with regard to the somewhat disappointing effect of this great mass of building, that the lay-out of the principal front, on which much of the dignity depended, was completely ruined by Lord Winchelsea permitting Henry Repton, the arch-spoiler of such places, to sweep away, in 1795-6, terraces, walls, and lodges, to suit his own notions of what he thought was picturesque. Fortunately, Repton was not permitted to have entirely his own way, for he was of opinion that "there is no ingenuity in planting long rows of trees and cutting straight lines through a long wood," and desired to destroy the avenues, making winding rows and dotting trees about in imitation of nature. Fortunately, too, the beautiful and

graceful great iron gates were allowed to remain, though rendered somewhat meaningless by being deprived of their original adjuncts.

Among the numerous good plates is a charming one of the grand or painted staircase, which is one of the particular features of the interior of Burley-on-the-Hill. Full details are included of the grand series of tapestries specially woven for Lord Nottingham. The thin second volume consists entirely of "a catalogue of pictures, objects, china, manuscripts, miniatures, &c.," arranged according to rooms. It will doubtless be of value and assistance to the family and visitors, but is of little worth otherwise, as the descriptions are insufficient, and the references to the manuscripts and letters simply tantalizing.

For the second half of the first volume, giving a history of the owners of Burley-on-the-Hill from the time when it left the hands of the Villiers, we have nothing but praise. Every page is of interest, and far the larger portion has not previously been published, but is gleaned from private letters and memoranda. The accounts of Heneage Finch, Lord Chancellor, and Daniel Finch, second Earl of Nottingham, are admirably done, and contain a good deal that is of historic importance. The narratives relative to the sons and daughters of Lord Nottingham yield graphic pictures of the social life of families of high standing in the days of Queen Anne and the first Georges.

It is much to be hoped that the diary and letters of Lady Charlotte Finch, daughter of the Earl of Pomfret, who was governess to the children of George III., will some day see the light in their entirety. Lady Charlotte was appointed governess to the infant Prince of Wales in 1762, immediately on his birth, at a salary of 600*l.*; the under-governess received 300*l.*, the wet-nurse 200*l.*, and the dry-nurse 160*l.* There was considerable state in connexion with the infant prince. When he was but a month old Lady Charlotte "went with the Prince of Wales to take the air with Mrs. Scott, his nurse, attended by a party of Light Horse and two grooms and two footmen, as far as Parson's Green." The diary abounds with the description of the little princeling's gorgeous apparel, of which one example will suffice:—

"Dec<sup>r</sup> 1762. went dressed by 10. in ye Morning to St James', to carry the Prince of Wales to Leinster House, to congratulate the Princess. The Prince was dressed in a pink sattin Coat, the petticoat trim'd with a Net of silver, on ye Body a fine Brussels Lace Bib, Tucker, and cuffs. His cap of ye same, and his Coral Thing Pea Green, a Ruby and diamond Rose in his cap, and another on the knob of ye corral thing, his Cloak was Pink Sattin, trim'd as before with Ermin and silver Loops, and his cap Pink Sattin cov'd with Silver Net, and a Pea Green Feather fasten'd with four Roses of Rubies and Diamonds."

The marvellous dressing of this royal baby and child affords occasion for many subsequent entries; possibly this good lady was unwittingly planting the seeds of that extravagant love of many-coloured raiment that was so characteristic of the future George IV. down to the time of his death.

How the prince managed to live through the medical treatment of the day is some-

what puzzling. On December 29th, 1762, three doctors were called up at 2 o'clock in the morning, as the baby was oppressed with a cold and cough. They ordered him "Rhubarbe and Squills," and on the following day, though they found him better, "determined to put him on a blister." In May, 1766, the Prince of Wales and his brother Frederick both had the small-pox; nevertheless, later in the same year, they were both inoculated. In October "the Prince of Wales having a fever he has been blooded in the foot since which he bore very well, though he cried a little at the time. Prince Frederick was blooded to-day, he was to have been bled in the foot but it was so fat they could not feel a vein, so they bled him in the arm."

The royal family, especially the daughters, had the greatest affection for their governess, and there are many charming letters from them to Lady Charlotte in later days. A joint letter from the Princesses Augusta, Elizabeth, Mary, and Amelia, written from Windsor Castle in October, 1808, expresses in touching terms "the veneration attachment and respect which we feel for you dearest Lady Cha."

On the death of George, ninth Earl of Winchelsea and Nottingham, the Rutland house and estates passed to Mr. George Finch, the father of Mr. George Henry Finch, M.P., the present owner.

*History of the City of Rome in the Middle Ages.* By Ferdinand Gregorovius. Translated by Annie Hamilton. Vol. VIII. (Bell & Sons.)

THE admirers of Gregorovius will find in this, the concluding volume of his *magnum opus*, passages of brilliant description and sustained eloquence nowise below those which they have been accustomed to read with keen relish in its predecessors. Nevertheless, it may be difficult to escape the conviction that in extending the history to the pontificate of Clement VII. it has been unduly prolonged. Remembering that a typical humanist like Nicholas V. occupied the Papal chair in the first half of the fifteenth century, one must admit that the Middle Ages, even at Rome, had terminated before the end of the first third of the sixteenth century. In a sense it might be maintained that they were protracted at the seat of the Papacy up to the year 1870, or, indeed, that at the Vatican they still exist. Rome, as known to Gregorovius when he resided there whilst writing his history, was essentially a mediæval city. It was mediæval in its mouldering monuments, its dilapidated monasteries, and its villas embedded in vineyards and neglected gardens. It was mediæval also in its government of priests and *sbirri*. Perhaps never before had the world witnessed a state of society in which phantasm and reality were so strangely blended. For the dreamer and the *dilettante* nothing could be more delightful than its outward repose, when the mornings could be devoted to the galleries and the afternoons spent in rambles amongst the ruins. But Gregorovius, however strong may have been for him the attractions of the outward aspects of Rome, was more than a dreamer and a *dilettante*. He was a hater of misgovernment and injustice, and

the spectacle of corruption and incompetence in the Curia, and of general rascality in its agents, must have been especially revolting to the high-minded student, who rejoiced in the past glories of Italy and sympathized with her present aspirations. The ignoble exhibition of a debasing tyranny constantly present may perhaps have had some share in prompting him to extend his narrative so as to include those Popes who were the originators of this system.

The deepest sympathies of Gregorovius were, however, unquestionably centred in the Middle Ages. It was there he found his true sources of inspiration. The mystery, the poetry, the very dogmas evolved in that nebulous period exercised a strange fascination over his imagination. For the intrinsic qualities of its art he had a rare and genuine perception, and thus was enabled to comprehend the aims and intentions of mediæval artists, so as rightly to appreciate the merits as well as the limitations of their practice. He likewise spared no pains in the endeavour to discover all pertaining to the remains of their work. As he had these gifts and qualifications, it might have been expected that at least in his principal undertaking he would have confined his work within the logical limits of its subject. The story of the pontificates of Alexander VI., Julius II., and Leo X. naturally afforded material for the picturesque description in which he eminently excelled. Yet there was nothing in the modes of thought or principles of action of these imposing figures which was in any way mediæval. They were as free from superstition as the sage of Ferney. Their culture was that of the Renaissance. They possessed a familiarity with the works of antique art that would have fitted at least one of them for the post of director of the richest museum in Europe. The art they commissioned and encouraged was the negation of that of the Middle Ages. Bramante, the greatest architect of the period, was the apostle of the classic revival. The artists of the Sistine Chapel, the Appartamento Borgia, the Loggia of the Vatican, and the Farnesina Villa prided themselves on their emancipation from the thralldom of mediævalism.

All this was, of course, well known to Gregorovius; why, then, did he include the lives and times of these emphatically Renaissance Popes in his history of Rome during the Middle Ages? The reason he himself assigns is that the Roman ecclesiastical system of the Middle Ages continued in existence until it was destroyed by the German Reformation. But it was not shattered in Italy by the German Reformation, nor, indeed, over large portions of Germany itself, and it displayed remarkable signs of vitality in Spain and other countries in Europe even to our own time. The author admitted that the Middle Ages at Rome closed a century before the events recorded in the present volume; if, then, he felt called upon to deal with this particular phase of the history of the Papacy it ought surely to have been in a separate work. His history would then have stood forth as a completed whole, a monument of vast research, of steadfast labour, and of profound insight into a little known, but deeply interesting period, wherein, if the signs of growth were

few and feeble, the pause may not have been without a recuperative effect on a body politic so torn and lacerated as that which survived the fall of the Roman Empire. Further, the history of Rome of the Renaissance from the pen of Gregorovius would have presented that momentous passage in the city's history in more concrete form than it now exhibits—an appendix to the larger subject. It would have gained because, in taking up a new work, the author would have been compelled to change his point of view. His censure of the Machiavellian policy of the Renaissance Popes, their nepotism and corruption, might have been equally severe; but if it may be assumed that he would have acquired a clearer knowledge of their springs of action, the analysis would have been more subtle, the portraits vivified by those strokes which make for precision, and definition would thus have been more lifelike and convincing. It might have been the same with the chapters devoted to the description of the Renaissance monuments. These have for more than three centuries been discussed by writers who have devoted their lives to the study of the subject. Gregorovius had made himself acquainted with all they had written, and his artistic perception permitted him to comprehend and assimilate their ideas. At the same time, it is evident that the art itself appealed to his imagination in only a modified degree. It did not evoke in him the same enthusiasm as the more primitive productions of a less cultivated age. His description of the masterwork of Renaissance art appears perfunctory, because he had not thoroughly realized what were its aims and intentions. He had accepted too confidently the doctrine that the arts reached their highest perfection at periods when the moral and political life of nations was in a decaying state, citing the instances of Greece and Rome for antiquity and of Italy and France in modern times, adding, with unconscious irony, "the theory does not hold to an equal degree in the case of Germany."

In view of the claims to sovereignty over Italy put forth by the German Empire, and the frequent expeditions of the emperors into Italian territory, it was perfectly natural that references to Germany should often occur in the history, and it cannot be said they are obtruded in the narrative—it is rather to the prevailing appreciation from the German point of view that exception may be taken. It is in such references as this that Gregorovius betrays his chief limitation as an historian—namely, his want of detachment. He could never forget that he was a high priest of the Teutonic cult, and it is this which occasionally gives his history the air of a colossal political pamphlet. For his own public the vehement partisanship might not have been a blot in his scutcheon, and while the attitude detracts from the historic value of the relation, it has much to do with its picturesque quality. Gregorovius was at his best when describing some highly dramatic situation, but he never assisted at it as an impartial spectator. At the same time he never forgot his position as a literary artist, and was ever staunch in upholding the dignity of his calling. He would have been no boisterous preacher of the gospel of

blood and iron. Neither can it be supposed that he would have been greatly comforted by those coruscations of Byzantine rhetoric which have been vouchsafed to astonished Europe in later times, wherein it is announced that a species of spiritual Trust has been negotiated for Germany with Providence, much to the material advantage of the former. Gregorovius's own message in the pages entitled 'The Author's Farewell,' at the conclusion of the history, is a profoundly pathetic document. Writing after 1870, when Germany had emerged victorious from her death struggle with France, he was naturally elated at the fulfilment of all that he had hoped and striven for. The German Empire had been re-established, and if by Protestant Prussia, so much the more enduring would it stand. The Papacy had fallen, never, as he believed, to rise again; he himself had heard its funeral knell. Italy, which he loved with genuine devotion, was at last united and freed from the yoke of the foreigner. Here, indeed, was matter for congratulation, yet for rejoicing not unmingled with awe and trembling. Possibly this overpowering good fortune may have brought to his mind the legend of Polycrates, and, as an historian, none knew better than he the mutability of human affairs. He sought refuge in the region of ideas, finding solace in speculations perhaps too hazy and unsubstantial for many of his readers to care to follow. But they will all unite in admiration of the unswerving nobility of his aims.

The most strikingly dramatic event recorded in the present volume is, of course, the sack of Rome. The consciousness of his mastery as an historical painter, and the desire to attack a subject requiring a canvas of the largest dimensions, may perhaps have been among the reasons which induced Gregorovius to bring his work down to a date affording him the opportunity of displaying his special talent to the best advantage. No more tremendous catastrophe has occurred in the history of Europe, none in which the elements of the appalling and the grotesque were so horribly intermixed. In vivid language the historian proclaims that

"the sack of Rome in the barbarous times of Alaric and Genseric was humane in comparison to the horrors inflicted by the army of Charles V. We may recall the triumphal procession of the Christian religion in the midst of the city plundered by the Goths, but we can discover no such act of piety in the year 1527. Here nothing meets the eye but Bacchanalian troops of landsknechts, accompanied by half-naked courtesans, riding to the Vatican to drink to the Pope's death or imprisonment."

But to quote passages from this tragic chapter would be to convey a faint impression of its general effect. To be properly appreciated it must be read in its entirety. It only remains to say that Mrs. Annie Hamilton's rendering of the text is a masterpiece of translation—a translation which it is safe to assert would have received the highest commendation of the illustrious author. No less pleased would he have been with the handsome presentation of the volumes, which are in the good form of solid British typography.



*The Word of the Sorceress.* By Bertram Mitford. (Hutchinson & Co.)

MR. MITFORD has already made a name for himself by stories of South Africa, which, if they have not had the vogue of 'Allan Quatermain' or 'King Solomon's Mines,' at least show more careful workmanship, and a more thorough knowledge of the country. We do not as a rule go to novels for geographical or ethnological information. Still, when Mr. Haggard tells us light-heartedly that *Indaba-zimbi* (*indaba*, for *izindaba*, *ezimbi*, "bad affairs," or "stories") means "tongue of iron," we are apt to grow suspicious on other subjects as well. We do not forget that he has appeared before the public in the character not only of a romancer, but also of a serious historian. But it is his novels which are, or were, read, and, leaving a certain bias in the average mind about things South African, prepared the way for a favourable reception of his other books.

Mr. Mitford's latest story is a sequel to 'The King's Assegai,' which we remember reading with great interest some seven years ago. Perhaps it suffers from the common weakness of sequels, for we cannot help feeling that it drags a little; and this is all the more to be regretted because it not only, to our thinking, presents in general a truer view of Zulu life and character than the books above referred to, but also aims at doing justice to a man who has been unfairly treated in literature as in life—Cetshwayo. The *isibongo* (quoted on p. 235) recounting among his praises that "he sits still—he is not the first to strike at any man," is a far truer description of him than the lurid accounts which persuaded the British public that he was a bloodthirsty tyrant, from whom the Zulus needed to be delivered. We might remark, in passing, that Mr. Mitford seems to us to have missed the point of this *isibongo* by translating "he strikes at no man." *Kaqali muntu*, literally "he does not begin a man," surely means "he is not the first to strike."

The story is put into the mouth of Untuswa, the hero of 'The King's Assegai.' In the prologue the narrator describes how he meets the old veteran, with his stalwart son Masingana, on the Greytown Road. They formed part of a deputation (probably the "Great Deputation" of April, 1882, which numbered in all some 2,000 Zulus, is meant) travelling *kwa' Hulumentu*—i.e., to Government House at Maritzburg—in order to request that their king, then a prisoner at Capetown, should be released. "When are you going to send him back to us? We are children without our father," says the old warrior.

The story proper is related by Untuswa, and goes back to the days of King Mpande, and the "War of the Princes" in 1856, when Cetshwayo defeated his brother Umbulazi in a great battle near the Tugela. This, however, is only by way of prelude, in order to bring in the death of Lalusini, Untuswa's wife, murdered by order of Umbulazi in revenge for some of her predictions. The action is mainly concerned with the Zulu war, and with some incidents which take place in the hill-country on the Swaziland border during the

months immediately preceding it, where father and son, each in turn, save the life of an English girl, the daughter of "Kanyakwelanga," who figured in the first story. The preternatural features in this recital—the oracle given by the dead Lalusini, and the *umtagati* Umhlangwe, half-snake, half-man—come with no incongruity from the mouth of a native, who relates them with entire belief, and we think Mr. Mitford has been well advised in putting his narrative into this form. And it is a lifelike touch of native shrewdness when Untuswa mentions that his son, questioned about the bracelet which the white girl had given him, "told the tale of the slaying of Umzidlhlayo, and the rescue of Umsebe.....but of the Snake-Man said he nothing, deeming that those whites would not believe that, and so would disbelieve the rest of the story."

It would not be fair to give more of the story, which, once one is well into it, carries the reader along swingingly enough (in spite of *longueurs* which, to those accustomed to the native style of narration, are not without their charm), and will well repay the initial effort. The war with the Zulus is now, in some respects, ancient history; yet, as it has become more important than ever that we should in some measure endeavour to understand the character and point of view of these and other of our South African fellow-subjects, it is as well to revise the verdicts that have passed so long unquestioned, and to perpend such passages as these:—

"And now, *Nkosi*, you will remember that when the King, after this, sent Mundula with an armed force to build a military kraal, there, on that very ground, to keep order among such as these, your people looked upon it as a menace to themselves, and cried out that they should be withdrawn.....If Cetshwayo kept order in his own land, you white people cried out upon him for what you called his cruelty, and if he did not, then you held him responsible because his children molested yourselves."

"But we must return straight to our own land, and give him our word not to re-enter that of the English while the war lasted, unless openly and under arms with the forces of our King."

"And that will be never, O chief captain," I answered, "for the 'word' of that Black One has been, and always will be, to fight only in our own land."

Cetshwayo's case against the missionaries is also very fairly stated on pp. 223-4. The truth about this and other things has long been known to the few who cared to get at the real facts, but, though stated over and over again in print, it has failed to gain a hearing beyond a limited circle. That it has penetrated from polemical into general literature is something for the fair-minded to rejoice at.

We own we are somewhat surprised at the estimate of John Dunn put into the mouth of a native—and a devoted follower of Cetshwayo—while not a word is said about his treacherous conduct to that chief after the outbreak of the war, of which a Zulu could hardly fail to be aware. The feeling expressed for him is one of unqualified admiration.

Mr. Mitford adheres to the spelling *Cetshwayo*—for which it does not seem possible nowadays to find a justification. With regard to some other Zulu words, such as *Inkosi*, *umfane*, *Amabuna*, more usually heard

as *inkosi*, *umfana*, *ama-Bunu*, it may be said that native pronunciation does not invariably place the final vowels beyond doubt, and it is especially difficult to discriminate between *e* and *i*. But *sibonga* for *isibongo* can scarcely be allowed to pass, as '*Nyungundhlovu* is, to say the least of it, a more usual pronunciation of the native name for Pietermaritzburg than '*Nkunkundhlovu*. Mr. Mitford, by-the-by, writes *gahle* for *kahle*; we have noticed this same reversal of the *g* and *k* sounds in other cases. But these are trifles. That he has a thorough knowledge of the language is proved in a hundred ways, not least by the charming *isibongo* doing duty as a dedication—a feat on which we heartily congratulate him.

*Robespierre.* By Hilaire Belloc. (Nisbet & Co.)

OUR author's avowed aim is "the resurrection" of his hero. Tallien, however, would scarcely have recognized the presentment of his dread colleague which is now before us. For Mr. Belloc is intensely modern. So he performs the feat of revivification according to the latest scientific method, thereby moving the spectator to ask if any atoms of the original substance have survived the process, and, if so, to wonder to what extent those few resuscitated particles have undergone transformation by the spiritualizing of that which was natural and the raising to glory of that which was sown in dishonour. The sky-blue coat, the silk stockings, and the powdered hair are almost the only vestiges we can find of the idol of the Commune. There is the excellent frontispiece "from a reputed portrait by Greuze," which recalls Madame Roland's words: "Robespierre ricanant à son ordinaire et se mangeant les ongles"; the feline grin, the expression of self-satisfied cunning, agree with the popular conception of the Jacobin leader; but Mr. Belloc charms away these characteristics. Those treacherous eyes to him bespeak "sincerity"; the visage, which to us appears so heavy in its lower portion, discovers to him "an insufficient development of jaw." Carlyle's "sea-green, tallow-green Incorruptible" becomes conspicuous by "the delicacy" of his skin, whilst the formation of his forehead—"promising grasp and rapid reason, but ignoring the mysteries and unacquainted with doubt"—was, we now learn, identical with that "of all the Bourbons, of Diderot, of Voltaire, and of Mirabeau" (a craniological likeness between Honoré Gabriel Riquetti and Louis Capet is, indeed, a discovery). Yet, in some respects, Robespierre was unique. "He saw God Personal, the soul immortal, men of a kind with men," words which sound like the echo of the homage paid by M. Hamel nearly fifty years ago to "the unfortunate and illustrious personage" ('*Histoire de Robespierre*, vol. i. p. xiv), to that "just one..... the noblest of the martyrs of humanity," distinguished "by deep and tender love of his kind," and "one of the greatest good men that have ever appeared on earth" (*ibid.*, vol. iii. pp. 806-7). In fact, this 'Study' may be described as Hamel's elaborate work epitomized for English readers, and, some may think, enlivened by those mixed metaphors, those affected, illogical, and often incomprehensible rhapsodies, which Mr. Belloc mistakes for inspiration.



In his 'Danton' our author was content to class Robespierre as a "bourgeois," he now lifts him from "the middle legal class" and emphasizes the importance of the "de" before the name. Yet Hamel asserted that "la particule même séparée n'implique d'ailleurs, en aucune façon, l'idée d'enoblesse," and denied that his hero had any claim to noble origin. Mr. Belloc devotes more than two pages to the reflection that, "coming from such a family, Robespierre should have left some sequence of administration to influence through his posterity or his collateral descendants the new era.... But it is the note of his life and of the subsequent chances of his house that his position and his legend were as unique and as exceptional as his character," &c. In short, he was a bachelor, which was not such an exceptional position if, as Mr. Alger declares, "the majority of the French leaders were celibates or childless husbands" ('Glimpses of the French Revolution,' p. 170). The Incorruptible's legend grows still more unique when he is found to lack "the sudden powers that belong to men whose fires have draught to them"; when he is described as "erroneously identified" with the movement of which he is presently named as "the personification"; when he appears on one page as "a man of insufficient capacity..... singularly ill-fitted to his country, to its traditions and its native humour, to its colour, religion, and every essential," whilst on another he figures as "a man of the old régime..... entirely a man of his time," as evidenced by "the bright dress, the busy attitude, the Latin training and the pedantry of classical allusion..... He took the first postulates of the 'Contrat Social' for granted, knowing well that every one around him did the same." As for

"the problem of his career..... you can solve it only by standing where his own soul stood, looking out with his own pale eyes to see the bodiless world stretched on one unsupported truth, and feeling in yourself, as you read, that proximity of fixed conviction to organic weakness which he knew to be his compound and which determined the whole of his life."

Unfortunately Mr. Belloc does not tell us what was that miraculous unsupported truth; perhaps he did not care to put himself in the position necessary to discover it. For the rest, "the thing in which Robespierre was wrapped up was an idea of fulfilling justice," and "he had in his mind an impregnable fortress wherein he preserved his convictions unalterable." These "convictions," or "principles," or "legend," or "ritual," or "one formula of one department of enquiry" was the creed promulgated by Rousseau, according to which

"the whole community was to be manifestly and explicitly the Sovereign; the executive was to become openly and by definition its servant..... the limits of individual liberty were to be enlarged till they met for boundary the general liberty of all."

By strict adherence to this dogma Robespierre evolved the Terror—the argument might bring Jean Jacques himself to life again.

With his mediocre talent how did this dapper little lawyer contrive, during the height of the "Contrat Social" frenzy, to reverse its decrees, to make himself "explicitly the Sovereign," and to use the executive, the great committee, as his slave?

We should attribute the achievement largely to his Pharisaical adoration and laudation of himself. "I am not as other men are," was his constant theme. "J'ai un cœur droit, une âme ferme, je n'ai jamais su plier sous le joug de la bassesse et de la corruption" (Hamel, vol. i. p. 76), said he in his first address to his constituents at Arras in March, 1789. In every nation the populace, however debased, invest their idol with fabulous virtues. In France the traditional object of their veneration had fallen. Robespierre, a phrase-making charlatan, exhibited himself to them as the incarnation of excellence: they fell down and worshipped him. Day after day his literary conceit inflicted on the Assembly carefully written orations of "interminable and inflexible monotony." Occasionally he had a good text, as when he spoke on behalf of the aged and dispossessed priests, or declared the king to be "le premier commis de la nation," or moved that ruinous self-denying ordinance which forbade the re-election of the members of the Assembly, or, again, when he demanded the abolition of capital punishment. Indeed, this last step was needed to reinstate his own character, for when he was appointed public accuser in June, 1791, we know that his reputation as "un homme sans mesure" caused others to refuse the presidency of the *tribunal criminel*. Far stronger, especially after Mirabeau's death, was Robespierre's influence in the "Jacobin Inquisition," which, by its network of affiliated provincial clubs—"watch towers of suspicion"—"garrisoned and organized the new municipal life of France." On the king's flight from Paris, June, 1791, it was from the tribune of the Jacobins that Robespierre denounced the monarch as a deserter and a traitor, exclaiming courageously enough: "This would be the most glorious day of the Revolution did you but know how to profit by it." But when a month later Lafayette stamped out the insurrection of the Champ de Mars and panic seized the redoubtable club Madame Roland records: "Je ne connais pas d'effroi comparable à celui de Robespierre." It is significant that, though M. Hamel and Mr. Belloc impugn the lady's veracity, neither of them cares to cite her statement. It is also curious to find the latter gentleman ascribing the fall of the monarchy to the king's personal cowardice in presence of a mob: "he was more afraid of it than are even landsmen of the sea." Now there are landsmen and landsmen, but the stolid demeanour of Louis and his ravenous appetite on these occasions are traditional. On that April day, 1791, he and his family remained in the carriage for hours beset by a raging populace, though he might at once have stepped back into the Tuileries.

"It is nearly always true of the great days of the Revolution..... that they leave Robespierre behind." So it was when the disasters to the national arms brought forth the tumults of June 20th and July 14th, 1792. So was it also on August 10th when "the nation took the throne, the orb and the lilies, and in the lodge behind the screen that veiled him, the face of the last king was blotted out" (how about Louis XVIII., &c.?), for this "was a supreme action, and Robespierre was so much the negation of action," &c., &c., that he

remained safely at home. As to the September "lynchings," "by effect of which he entered his Republic" (*i.e.*, was returned to the Convention as first member for Paris), "though he was forced to be a leader by his contemporaries," he sat in the Commune doing so little that "he might as well not have existed"; therefore "it is as a man pure from any reproach of September that history must regard him." M. Taine thinks differently; he shows him in the Commune on September 1st and 2nd doing his utmost to get Brissot and the Girondins slaughtered.

And now, as Condorcet has described, "Robespierre is a priest; at his house, in the galleries of the Jacobins, and at the Convention crowds of women hang round him, he gravely receives their adoration; he thunders against the rich and great; this revolution of ours is a religion and Robespierre is leading a sect therein."

His goal for the time was the destruction of the Gironde and the death of the king. "He determined to be the Lector of the republican world," we are told, but it is rather as the Lictor that he appears in those January days when he declared:—

"The sentiment which drove me to beg from the Constituent Assembly the abolition of capital punishment is the very same which to-day drives me to ask for its special application to the arbitrary ruler of my country and to monarchy itself in his person."

He had his will. "Then a fortnight and France was at war with the whole world." A foot-note explains that this is "An exaggeration"; the remark might appear with advantage on other pages.

In spite of his standing quarrel with the Gironde, Robespierre stood aloof from those hostile demonstrations to which the mismanagement of the war exposed the Roland ministry in March, 1793. Nor did he assist in the forging of "the Republic's most un-republican instruments," the Revolutionary Tribunal and the Committee of Public Safety. But we think that a more active part than Mr. Belloc is inclined to allow was taken by Robespierre in those events of June 2nd which placed him at the summit of his ambition (Hamel, vol. ii. p. 712). The following month Danton was succeeded in the Committee by Robespierre, who, with his satellites Couthon and St. Just, henceforth formed the Triumvirate. The Reign of Terror had begun. In view of "the little shrine" in which the Incorruptible "kept his principles hard as diamonds," the apology Mr. Belloc now makes for his hero seems to us curious. A crisis, he remarks, had come; "the man who would appear to govern" must yield to it. Danton, the stronger man, fled; Robespierre, the weaker man, yielded, because he feared to lose the popularity which gave him the aspect of that complete power of which he was enamoured, but which he never possessed. "Pressed by the worst of licence, for the moment an unwilling slave of Herbert (?) and his madmen, he was yet—if he was to call himself the master—bound to go with the flood." The blood of the queen and of the Gironde was demanded; he yielded:—

"A call from the sunlight came up northward to [the Girondins] and glorified their end. It was already the time of the vintage. The vineyards by the great river..... were full of

men and made a moving tapestry under the mild pleasure of their autumn. At this season a secret working runs through all wine, and something that is more generous than content gives praises for the summer past and rest from creation with the silent plenitude of energy. The vine prepares life, and supports it against the season of darkness and cold. This link of the summer ended and the mists beginning, a viaticum for winter, was for these men in Paris a viaticum before the long time death. These clear souls, chained in the north, received the influence," &c.

Thus does Mr. Belloc seek to enrol himself amongst those poets whose function, he tells us, "is to reconcile the otherwise meaningless or puerile rhetoric, the grotesque exaggerations of the Revolution with our sober admiration."

The Terror was not an anarchy, but a despotism adopted by ignorant rulers as the quickest way of obtaining the unification of power necessary to defend the country from its foreign invaders. However, Mr. Belloc clearly proves that in spite of the Commune Robespierre "by an alliance with Danton would have been able at one moment to [stay the scourge] and let France slip back into the normal." His intimate friend Camille Desmoulins asked him, in the *Vieux Cordelier*, "why the word Pity should have become a crime in the Republic," and immediately "the Terror began to surround Camille." Presently Danton sealed his fate by inquiring of Robespierre why there were still so many victims, "Royalists and conspirators I can understand, but those who are innocent?" The destruction of the Hébertists was achieved March 24th. Early in April Robespierre in like manner accomplished the extermination of the Indulgents, including his friends Danton, Desmoulins, and Lucille Desmoulins.

To sanctify further crime by religious charlatanism, to pose as the Messiah of a new sect and to take the leading rôle in that comic opera, the Feast of the Deity, was rendered easy to him by the folly and devotion of such fanatics as Catherine Théot and Dom Gerle. Two days later, moved by his ruling passion, "an idea of fulfilling justice," he decreed the negation of all justice by the law of the 22nd Prairial. His object, we are told, was "to impose the pure Republic upon the nation and.....to end the Terror." However, he failed because when he obtained this decree which was "to make the Committee as absolute as a conqueror is over a city taken by assault," he was under the false impression that he was master of that executive body. Surely such an excuse is invalidated by the fact that Robespierre was able to pass such a law in spite of the undoubted opposition of the Committee. On the terrible manner in which the new weapon was wielded we cannot dwell. We note, however, that, unlike some of his hero's apologists, Mr. Belloc admits that from "the law of the 22nd Prairial to the day of Robespierre's fall in Thermidor he was absent from the Committee but six times, just once a week."

Animated, but lengthy and confused, is the author's description of the revolt of the Convention against this "principal opponent of the Terrorists," of his abject but vain appeal to the Mountain for protection amid the shouts of "Down

with the Tyrant" and the taunt "the blood of Danton chokes you," the arrest of the Triumvirate, their release by the Commune, the night of expectancy passed in the Hôtel de Ville, the arrival of the troops of the Convention, the capture of the wounded Robespierre and of his followers, and their consignment without form of trial to the guillotine. "May God be merciful to him and to us," said Carlyle. Mr. Belloc ejaculates, "God have mercy on his soul and on each of ours, who hope for better things," a somewhat strange coincidence.

#### NEW NOVELS.

*A Double-barrelled Detective Story.* By Mark Twain. (Chatto & Windus.)

MARK TWAIN'S new story makes an uncomfortable impression on the reader. One cannot help thinking that the great joke of the story lies in the fact that there is none. The book can be read pleasantly enough as it passes from one absurdity to another, with its characteristic quips and racy turns of expression, but one feels at the end that one ought to study it all through again to find out what it is driving at. To enjoy a comic story one likes to be on confidential terms with the writer. One likes laughing, but hates being laughed at. With such an old friend as Mark Twain, however, it is pleasanter to assume one's own dullness than to imagine that one is being taken in. It is easy to be mildly amused at the introduction of Sherlock Holmes in the character of a perfect fool, but in justice to Mark Twain's reputation it must be said he is not at his best even here. In the rest of the story the hand of the master is not easy to recognize.

*The New Christians.* By Percy White. (Hutchinson & Co.)

THE author may be congratulated on another very readable study of modern manners. The soft, self-pleasing high priest of the New Christians is no mere Sludge the medium, nor does the estimate of him as "a curate with a turn for conjuring" exactly meet his case. He is not always, nor altogether, a charlatan, though he consciously fools such enthusiasts as Mrs. Galbraith (who, in spite of her mysticism, is a winsome, even charming character) to the top of their bent. His occasional bursts of idealism are true to nature, though the net result of his complex qualities is that he is generally contemptible, especially in his relations with the three women to whom he makes more or less love in the course of his career. He is, in fact, neither morally nor socially a gentleman. A yet more vulgar exploiter of fads is the American inventor of the "sacred stones," who establishes a rival school of faith-healing. The conversations between this precious pair are particularly racy; indeed, the same may be said of the general level of the dialogue. Some descriptive passages, as that where the widowed Octavia Lee visits the country churchyard, are in a vein we have not hitherto reckoned among the author's endowments.

*Holy Matrimony.* By Dorothea Gerard. (Methuen & Co.)

THIS is by way of being a problem novel; and (so quickly does the wheel of fashion revolve) a problem novel of the domestic sort comes to one with a sort of freshness, as a lady's figure might, garbed in the mode of the last decade. This is a carefully written and interesting story, the scene of which is laid in Germany and Hungary. The last paragraph consists of a piece of advice to mothers of marriageable daughters. It is also the text round which the story is written:—

"It does not do without money, but also it does not do with money alone; nor will it ever do with money alone, so long as hearts are young and blood is warm. Yet the reign of happy poverty may be coming; but that day cannot dawn till we have all risen together, we poor ones, we loving ones of the earth; until we have struck out for our rights, until the tyrannical, the poisonous luxury of our age is dead!"

The book is distinctly interesting and full of thoughtful passages which show genuine insight into the feminine mind: "It was no use keeping my attention to the good qualities he possessed; nerves in revolt do not recognise qualities, but only antipathies and sympathies."

*McGlusky.* By A. G. Hales. (Treherne & Co.)

THE person of the title of this delectable narrative was a "Scot-Australian," whose habits were those of an ill-trained bull-terrier, and whose manners were somewhat disgusting. When he was sober his conversation had the twang of the campaigning revivalist or hedge-parson, complicated by the dialect which novelists have invented for their Lowland Scotch heroes. Why a native-born Australian should have spoken in the accepted tongue of the "kailyard" we cannot say; but he does it in this book, even when the author has carefully explained that he was speaking in a mixture of Dutch and the Basuto language, and addressing naked savages. But Mr. Hales would appear to be in far too great a hurry to trouble about verisimilitude, or, for that matter, any of the canons that rule literature. His practice of dragging his contemporaries into intimate relation with his characters in such narratives as that of 'McGlusky' is in very questionable taste. "French laughed till his ribs rattled." "Winston" was a "shy boy." "Kitchener smiled," and said this and that. It is all rather wearisome. But McGlusky is tolerably amusing, when intoxicated, and was worth portraying with a little care if he was worth portraying at all. Musical readers will be glad to learn that Mr. Hales has definitively announced that 'The Holy City' is "the grandest of modern sacred songs."

*Time and Chance.* By Elbert Hubbard. (Putnam's Sons.)

MR. HUBBARD tells the story of John Brown, but forgets that it is not a good plan to begin the tale of Troy from Leda's eggs. The reader is wearied long before the point is reached where the story ought to begin. Mr. Hubbard does not possess the art of telling a story effectively. He is too apt to



be led away by jocularity that one does not want, and by sententiousness that is merely commonplace.

*Hésitation Sentimentale.* By l'Auteur de 'Amitié Amoureuse.' (Paris, Calmann-Lévy.)

THE author of 'Amitié Amoureuse' puts out his present novel as suitable for young ladies. We do not, on the whole, approve its tone, and it contains at least one passage which well-brought-up girls would rightly think nasty.

#### LOCAL HISTORY.

*A History of the County Dublin.* By Francis Ellington Ball. Part I. (Dublin, Thom.)—It was quite time that a new history of Dublin county should be written. Materials have been accumulating rapidly by the discovery, indexing, or publication of a large number of historical documents, and although the actual archaeological remains are not very numerous or striking, they have received more scientific notice of late years, and we probably know as much about them as is to be known. Mr. Ellington Ball has contributed papers on the history of the county to the *Proceedings* of the Royal Society of Antiquaries of Ireland, and these, together with two articles by the late Prof. Stokes, form the groundwork of the present volume. Mr. Ball is a careful and laborious investigator, and has made full use of the rich collections in the Irish Public Record Office, the Royal Irish Academy, and the Library of Trinity College, Dublin, besides the manuscripts in the British Museum and Bodleian; and, of course, he has the Rolls publications, chartularies, flauts, calendars, and inquisitions at his fingers' ends. He has also made a study of the Dublin newspapers of the last two centuries and of a considerable range of literature bearing on his subject. The result is a mass of valuable and accurate information on the history and archaeology of the eastern or coast part of the county, extending from Blackrock to Killiney, and roughly divided from the western part by the Dublin and Wicklow railway line. This first instalment of the new history thus includes Monkstown, with its castle and ruined church; Kingstown or Dunleary, and Bullock Castle; Kill o' the Grange, Killiney, and Rochestown; Dalkey and its island church; besides Carrickmines, Leopardstown, and Stillorgan. To those who are resident in the county or familiar with it the abundant details collected by Mr. Ball will be of the greatest interest. Of course, like all county histories, the interest is necessarily somewhat local, and we think Mr. Ball has unduly emphasized this characteristic by dividing his book into parishes and treating each parish separately. There is thus no attempt to give a collective view of the development of the county, but each fraction is taken in detail. We hope it is Mr. Ball's intention, when the whole work is done, to prefix a general introduction which will gather together the salient features of the parochial history and give a bold outline of the changes that have come over the county. From stray notices here and there it is evident that he has a good grasp of the conditions, whether in the pre-Dissolution days when most of the lands described belonged to the Cistercian Abbey of St. Mary's or to the Augustinian canons of the Holy Trinity (Christ Church), or in the later times when the Church property was distributed among Court or Roundhead favourites. To make these phases of past history live before the reader's eyes no doubt demands higher powers than those of the investigator. It needs the proper and restrained use of the historical imagination—which has nothing to do with fiction and is

not to be confounded with "picturesque" writing. Mr. Ball is a little disposed to be flowery at times, and it is a tendency to be severely repressed; but he has shown great patience and industry in collecting his materials, and if he can complete his parochial annals with a general historical outline his work will rank high among its fellows. Such an introduction ought to take note of geological and other changes in early times, which are here completely passed over. The illustrations are unequal in merit, but unquestionably useful. We cannot say much for the choice of type and format. The reproduction of the Ordnance map is inadequate. What is wanted is a series of historical maps, showing divisions of lands and estates.

Nearly all the papers in *Memorials of Old Buckinghamshire*, edited by P. H. Ditchfield (Bemrose & Sons), are too sketchy to be of value, and some have been so carelessly compiled as to obscure rather than augment such knowledge as the reader may already possess. For example, in one place we are told that Thomas Scott, the Regicide, who was at one time member of Parliament for Aylesbury, retired into Buckinghamshire to end his days, whereas nothing can well be more certain than that he was among those hanged at Charing Cross soon after the Restoration. In another place Louis XVIII. is confounded with Charles X., for we are actually informed that after his return as a consequence of Waterloo, Louis was once more driven from the throne "by another of the many revolutions for which France is famous." There are, however, a few favourable exceptions to the dull mediocrity of the greater part of the volume. Lady Verney's paper on 'Claydon House and the Verneys' is a very pleasant memoir of an old and stately mansion, and gives information not to be found, so far as we can call to mind, in her 'Memoirs of the Verney Family.' There is a short account of some of the pictures at Claydon which is interesting; among them is one of Mrs. Turner, the introducer of the once famous yellow starch, and another of Sir Edmund Verney, the royal standard-bearer, who fell at Edge Hill, both of them historical characters, but in all things else widely different. Sir Ralph, his successor, led an unhappy life; though in religion a Church of England man, he was a political Puritan during the early stages of the war, but his moderation soon caused him to fall under suspicion. He was for some time an exile on the Continent. When he returned he had two great objects in life—to pay off his father's debts and to make beautiful his home and its surroundings. He laid out pleasure grounds, planted trees in great numbers, and we hear of many goodly English flowers and pot-herbs being supplied for the gardens. Claydon House when he came back to it had become very dilapidated; he restored it in a most effective manner, according to the taste of the time. The roofs and window casements were especially out of order. His desire evidently was to lead the life of a free-handed country gentleman, but he was careful to avoid waste; he possessed a most trustworthy housekeeper, who suffered many things at the hands of the workmen. She says that all of them "do so worry me for drinke that tho' I many times anger them, and hourly vex myself, yet we spend a great deale of beer; 3 barrells the last weeke." Those were not the days of contract work, and in the great houses down to the end of the eighteenth century it was a custom to give beer to any one who asked for it. While this happy work was going on a great change came over Sir Ralph's fortunes. In the summer of 1655 he was arrested and carried away to London. Royalists were plotting all over the country, and he was suspected—unjustly, we believe—of countenancing their designs. He was kept in prison so long as seriously to injure his health. When

released we believe he went on with his improvements, but the treatment he had received was not likely to make him feel favourably towards the Protectoral Government. Mrs. Climinson furnishes a pleasing sketch of Medmenham Abbey, and Mr. H. H. Harcourt Smith's paper on Hampden House is interesting.

*A History of Stretford.* By H. T. Crofton. Vols. I. and II. (Chetham Society.)—The first of these volumes was issued by the Chetham Society in 1899 and the second in 1901. A third volume will eventually complete the work. Mr. Crofton has shown considerable pains in collecting material from a variety of sources, much of it being original. The first volume opens with a sketch of the early history of Stretford, the important township and chapelry of the great parish of Manchester. The account of the waterways, from the Mersey and Irwell navigation scheme of 1720, and the Bridgewater Canal from Worsley to Manchester of 1761, down to the Manchester Ship Canal of 1894, is well and succinctly told. The village chapel of Stretford probably originated in a domestic oratory for the Trafford family and their tenantry at an early date, though there is no definite record of a separate chapel until the time of Henry IV. A chantry was founded in this chapel by Sir Edmund de Trafford in 1513, and there was curious litigation about the chantry lands in Elizabethan days. After the Reformation the fellows of the Collegiate Church of Manchester were supposed to serve the cure of Stretford, but in 1573 the fellows so neglected their duties in this and the six other chapelries that the queen's commissioners ordered them to keep residence and admonished them for remissness. The transitional state of religion even twenty years later in Lancashire, and the difficulty of eradicating the old ideas from the minds of the people, are strikingly illustrated by a document issued in 1590, signed by seventeen preachers, and headed 'The Manifold Enormities of the Ecclesiastical State in most partes of the Countie of Lancaster.' The second signatory is Oliver Carter, the most earnest of the Manchester fellows, who at this period sometimes preached at Stretford. The enormities included such matters as the observance of fasts and festivals, erecting crosses in the streets and highways garnished with candles, the use of beads and private prayers in church, the devout use of the "popish chrisim," and ridiculing and disturbing the authorized church services. It was further stated that the churches were generally ruinous, unrepaired, and wanting in things decent and necessary, because the parishioners would not contribute; and that the chapels of ease, which were three times as numerous as the parish churches, were destitute of curates, "many of them supplied with leude men, and some bare readers." William Hodgkinson, curate of Stretford, seems to have been one of those lewd men: at all events, in 1581 he was presented at an episcopal visitation for keeping an alehouse. A new church was built in 1842, but Stretford only ceased to be a chapelry (gaining promotion to parochial rank) in 1854. In the church are four silver-headed warden staves, two of which are marked "Stretford, 1719," and the other two "St. Matthew's Church, Stretford, 1842." One of the uses to which these staves were put is thus described by an old gentleman who was warden when the new church was built:—

"On most fine Sunday mornings we left our pew at the earliest moment consistent with decency, and leisurely perambulated the village, inspecting the various public-houses, and satisfying ourselves that there were no thirsty poultry at 'The Cock,' and that 'Bishop Blaze' had recovered from his week revels. Once, with my three colleagues, we rapped at the door of 'The Talbot' with our silver-headed staves and demanded admission. When the door was at length furtively opened, the maid, evidently new to her work, held up both hands in pious



horror, and exclaimed, 'I am very sorry, gentlemen, you can't come in. I can't fill you anything!'

The greater part of the first volume is taken up with extracts from the Stretford registers, which begin in 1598. They are of no special or remarkable interest, save to genealogists or those in search of family details. To such extracts are only tantalizing. It would have been better either to give the registers verbatim or to condense their description into a few pages. The second volume consists of churchwardens' accounts, manorial records, and vestry minutes. The earliest book of the wardens of Stretford Chapel begins in 1717. A vote of the inhabitants was taken in February, 1718, when it was decided "that the chapel shall be taken down and sufficiently rebuilt." The actual money expended on unroofing and pulling down the old building was only 13s. 4d. The precise particulars of the expenditure on the new chapel are somewhat curious and worth giving in full; but we should have thought that various other extracts and later details from the vestry minutes were scarcely of sufficient interest, or of enough value to justify publication by the Chetham Society. Manorial records, if well edited or faithfully transcribed, are always of value. Unfortunately those that are preserved of Stretford are of no particular age. The two volumes that remain of the proceedings of the Stretford Court Baron date from 1700 to 1733, and from 1782 to 1872. A good many of the later entries, which are mere repetitions as to opening ditches and repairing fences, seem scarcely worthy of the attention of a society whose business it is to print the "historical and literary remains of the palatine counties of Lancaster and Cheshire," but there are many interesting gleanings as to the eighteenth century. In 1704 the court ordered "persons having doles in the Bradley Sixteen Butts and Mear to sett meare stones in their accustomed places." Fines were frequent for such offences as "overcharging," that is, overstocking the common lands; for turning horses into the Eye before Michaelmas Day; for turning cattle into the Eye after March 11th; for turning out diseased cattle or horses; for carrying "sprinklings" (horse-droppings) off the Lord's Lane; and for ploughing up the byland between one dole and another. When James Green is entered as fined "for moving part of the Irons bank a second time over, contrary to custom," it is to be supposed that "mowing" is intended. The jurisdiction of the court was wide and varied. In 1701 Samuel Johnson was fined 3s. 4d., "for a bloodwite on William Hatton," that is, for a blow that drew blood. An entry of the following year shows that "an Assault made in the highway and in the night-time, contrary to the custom of this manor," was subject to the double penalty of 6s. 8d. In the case of some stolen wood being found, and the owner unknown, the jury adjudged that it belonged to the lord of the manor. Felling trees without the consent of the lord was a finable offence; thus in 1705 the felling of two poplars without licence was amerced at 10s., and of an ash at 1s. The fines in this and other cases were evidently apportioned according to the circumstances of the offender. On the other hand, the court had power of felling in certain cases. On February 5th, 1705, Thomas Moss was ordered to fell the poplar at the side of his house as a common nuisance; as the tree was still standing on May 23rd, he was fined 10s. The Court Baron of Stretford objected to dogs, and frequently legislated with regard to their lives or their control. In 1704 two Stretford men were ordered "to tie up or clogg every hound they keep within this township." In the following year James Geo was ordered to keep his dog at home or make away with him within a month under penalty

of 6s. 8d. A few years later Francis Jordan was instructed "to keep his dogg either tyed or mussilled and to begin to doe the same in ten days time." At the same period George Robinson fared worse, for he was ordered by the last "either to hang his dogg or otherwise to dispose him out of the Town."

*Bibliotheca Somersetensis.* By Emanuel Green, F.S.A. 3 vols. (Taunton, Barnicott & Pearce.)—Mr. Green, a well-known Somersetshire antiquary, is to be congratulated on having undoubtedly produced the best and most thorough county bibliography that has yet been issued. It should serve as a model for others engaged in or contemplating like work for other counties. The arrangement is alphabetical, under author's name where possible, otherwise under the first noun of the title. A comprehensive index of about one hundred pages, with three columns to the page, is also given, so that speedy reference to that which is required is rendered certain. The index has been severely tested without detecting a single failure. The strict alphabetical arrangement has only been departed from in one instance. The books on Bath were found to be so very numerous that they have received separate treatment, and occupy nearly the whole of the first volume. Of printed sermons the compiler takes a low estimate, and uses his opportunity to show a considerable theological bias on matters concerning which he is singularly ill informed. The preacher at the consecration of Bishop Montague in 1608 "ventured boldly to defend the office and function of bishops, and claimed further for them a divine right or origin." Mr. Green actually adds to this, "So novel a doctrine caused a great commotion." He is also of opinion that the first nonconformity was produced by the Act of Uniformity, apparently unaware of the continuous legislation for a century before that date against Recusants of various persuasions, a term which was the equivalent of Nonconformists. The introduction to so substantial a work of reference ought not to be marred by the insertion of the author's individual and somewhat crude views. It would have been better if it had been exclusively of a typographical and historical character. As considerable attention is given in these opening pages to the legislative curtailment of the freedom of the press, it is a pity that Mr. Green did not study his subject a little more closely. It is stated that "the restrictions against the press were allowed to expire in 1695"; but nothing is said as to the reimposition of restrictions a little more than a century later, when certificates and licences were required by the owner of any printing press, even if such a press did nothing more than print a few commercial labels. This action was a serious impediment to provincial printing, especially of curious tracts and pamphlets. Notwithstanding, however, its blemishes and omissions, Mr. Green's introduction is useful and valuable as giving a general survey of the style and nature of local literature, with a cursory notice of the foremost Somerset authors. The 'Bibliotheca' might surely be improved in one direction. It is of rather particular interest to note the date or dates at which the quarter-session authorities of different counties began to use printing for their lists of prisoners, tables of fees, or balance sheets of the county treasurer. In Derbyshire the printing of one class of county documents began in 1760, and of another in 1783. Moreover, there are usually for every county a large number of recognizance forms, flax and hemp papers, apprentice bonds, various curious licences and permits, as well as militia balloting forms, all printed locally, many of an unexpectedly early date. This class of printed matter seems to have been ignored by Mr. Green, though of a noteworthy

and historic character. The extant county documents of Somersetshire begin in 1647; the earliest cited printed county paper in these volumes is dated 1817. Should an appendix ever be issued to these laborious volumes, it would be well to overhaul the county muni-

#### ORIENTAL LITERATURE.

*The Lament of Bābā Tāhīr.* The Persian Text edited, annotated, and translated by Edward Heron - Allen, and rendered into English Verse by Elizabeth Curtis Brenton. (Quaritch.)—Bābā Tāhīr was a wandering dervish, or, in Mrs. Brenton's phrase, a "Fanatic Tramp," of whom virtually nothing is known except—and even this is uncertain—that he lived about the middle of the eleventh century. His quatrains, some sixty in number, which are written in the dialect misnamed Pehlevi-Musulman, and may be described as lyric epigrams of divine love, are still chanted all over Persia to the accompaniment of the lute. Notwithstanding their mystical tendency, they are distinguished by an artless naïveté and directness recalling the hymns of Novalis, and contrasting delightfully, in this respect, with much that ranks higher in Persian poetry. It seems unlikely that Omar Khayyām was influenced by his vagabond predecessor. Both men drew their ideas and symbolism from the Sūfī theosophy, and the form (though not the metre) of their verse is the same. Here the resemblance ends. Omar had a penetrating intellect, Bābā Tāhīr was a crazy saint. The one loved passionately, the other indulged in a Platonic attachment. We do not find in Bābā Tāhīr audacious wit, mocking satire, and *carpe diem* conclusions any more than we find in Omar the childlike devotion and simple piety which utter themselves in this stanza:—

Happy are they indeed whose Friend is God,  
Who, giving thanks, say ever, "He is God!"  
Happy are they who always are at prayer,  
Eternal Heaven is their just reward.

It must not, however, be supposed that Bābā Tāhīr was an illiterate who sang but as the linnet sings. He was well versed in, and gave admirable expression to, the subtleties of Sūfism—e.g., the paradox of the indwelling of God in the soul could hardly be put better than it is here:—

If my Sweetheart is my heart, how shall I name her?  
And if my heart is my Sweetheart, whence is she named?  
The two are so intimately interwoven that  
I can no longer distinguish one from the other.

Mr. Heron-Allen, though greatly indebted, as he acknowledges, to M. Huart, who published the text and translation of these quatrains in the *Journal Asiatique* (1885), and to Mr. E. G. Browne, has performed a useful service in supplying an *apparatus criticus* derived from various sources. His prose rendering is tolerably exact, and we can affirm with confidence that the notes on the language leave little to be desired; the explanatory notes are few and not full enough, but a complete interpretation would have been out of place in a book which does not profess to be purely scientific. None the less it is a creditable piece of work, and we feel justified, therefore, in offering a few suggestions for its improvement. *Dārān* (iv. 2) is from *dār*, tree; there is no tree called *dārān*, and *nārān*, which Mr. Heron-Allen seems to be thinking of, is against the metre. In viii. the rhyme-word *imān* is probably dialectical for *ānīm*. XI. is an exhortation to the soul to cast off her "fleshly dresse" and return to God. The epithet in xxx. 1 is perhaps *nāzenīn*, lovely. We should translate xlv. 4, "Wilt thou not tell me why my head is turning?"—i.e., why I am distraught. Mr. Heron-Allen has mistaken the meaning of lviii. The poet is not asking for a longer life (the last thing a Sūfī would do in any circumstances), but for his sins to be forgiven. M. Huart's explanation of the fourth line is correct. The sense is, "Forgive me. Thou hast seen my sins, but

"Thou canst overlook them." *Mardān* (lxii. 4) often signifies "men of God," "mystics."

Mrs. Brenton has rendered Mr. Heron-Allen's prose into fluent, but rather commonplace verse. Her free-and-easy style is sometimes irresistibly comic:—

Love, to be sweetest, Love-Returned must be,  
For else the Lover's Heart grows sick, you see:  
Take Majnun, he was desperately in love,  
And Laila even more in love than he.

It would be unfair to quote these lines as a sample of the whole, but fine taste cannot be expected where a sense of humour is wanting. Mrs. Brenton's verse is generally readable and spirited. We have only to add that the volume is beautifully printed by Mr. Quaritch, whom we congratulate on his enterprise.

*Nouvelles Recherches sur les Chams.* Par Antoine Cabaton. (Paris, Leroux.)—The power, wealth, and institutions of the Cham people were celebrated by Marco Polo. "At the present time," says M. Cabaton,

"scattered in Annam, at Cambodge, and in some parts of Siam where they have been carried as captives, the remnant of the Chams are in such a state of decadence that their disappearance cannot be long delayed, whatever may be done to avert it."

This forecast is fully borne out by the author's account of their religious ceremonies, which is not only *felix opportunitate*, but extremely valuable in itself, as he has derived his information from native sources. After giving a list of their divinities, male and female, whose names are corruptions of Arabic and Indian titles or formulae, he describes their priests and priestesses, the religious festivals, the funeral rites, and the principal *ustensiles du culte*. Some useful remarks on the language, a motley jargon of which the foundation is Malay, introduce a series of ritual texts accompanied by translations and native commentaries. M. Cabaton observes that his researches

"ne sont qu'un essai, et je me suis borné à livrer des documents sans avoir la prétention de résoudre d'obscurs problèmes. L'importance historique de ces documents, d'ailleurs tous inédits, n'est pas douteuse."

All those who are interested in the languages and religions of the far East will thank M. Cabaton for the abundant material which he has provided, and will appreciate his clear and orderly method of presenting it. The volume may be recommended also to students of folk-lore and comparative religion, who will find it suggestive. Its attractiveness is increased by a number of photographs and drawings.

In the work entitled *Fünf neue arabische Landschaftsnamen im Alten Testament* (Berlin, Reuther & Reichard) Prof. König discusses the identification of certain Biblical place and tribe names proposed by Hommel and Winckler, whose somewhat revolutionary theories are effectively criticized. He does not, we observe, accept the view adopted by Prof. Cheyne and others that "the land of Egypt" (*Misrayim*) from which the Israelites went forth is really *Musrān*, or *Musri*, a district in North-Western Arabia. The section dealing with this substitution, which, according to Hommel, should be made in a number of passages in the Old Testament, is interesting and important. Among the other names examined are *Asshurim* (Genesis xxv. 3)—*A'shūr*, a North Arabian tribe, and *Sihor*, generally referred to the Nile or one of its canals, but identified by Hommel with *Wādī Sirhān*, in the Syrian desert. An excursus is devoted to the rivers of Paradise mentioned in Genesis ii. 10-14. We hope that this book will be read by many students of the Bible, for it combines three qualities often found apart—erudition, brevity, and good temper.

## BOOKS FOR TOURISTS.

MANY books, no doubt, are "written up" to a set of illustrations, but it is not always so frankly acknowledged as on the title-page of *Picturesque Surrey* (F. E. Robinson), where the book is described as "a portfolio of sketches by Duncan Moul, with descriptive letterpress by Gibson Thompson." Mr. Moul's drawings are, perhaps, the more substantive part of the work. They are very pretty, and the subjects, mostly architectural, are well selected; but Mr. Thompson plays up to his partner very creditably. We do not know whether the title is meant to imply that all the picturesque in Surrey lies, with one or two exceptions, to the left of the Portsmouth Road; but, save for a chapter on Farnham, and trips to Sutton and Newark, that is all that artist and author have honoured with their attention. We must leave it to them to make their peace with Walton, Weybridge, Chertsey, Woking, Chobham, and the other districts they have neglected, merely pointing out that when they are on the prowl again they will find no lack of material in these also for pen and pencil. Surrey has, as was natural, been as much written about as any county in England, and more is on the way. But there seems to be still room for critical investigation. A curious instance of the way in which one writer is content to follow another, and of the ease with which a conjecture will pass into an accepted article of faith, is to be found in the talk about the so-called "Pilgrims' Way." Every modern writer on Surrey, from Mr. Malden in the new volume of the great 'Victorian County History' to the compiler of the last popular guide-book, has something to say on the subject. The one thing none of them will tell us is how they know that there is any "Pilgrims' Way." Of course, in one sense, every road in England by which any shrine could be reached was a "Pilgrims' Way"; but why a particular road or roads for the authorities do not seem sure whether it ran at the top or the bottom of the hill, or half-way up) near Guildford should bear this title no one, so far as we have ever seen, has yet explained. The road in question taps a thinly peopled district, with Salisbury Plain and the New Forest close by to the west. Mr. Malden's "crowd of pilgrims from Winchester and Southampton" (why Southampton?—Normandy and Brittany cannot have furnished many, and the rest of the Continent would surely have preferred a shorter sea passage, in days when there was no Chatham and Dover to deter) can hardly have been very imposing. When, again, does the name first appear? Here our authorities are vague. "The road to which the crowd of pilgrims..... gave the name," says Mr. Malden; "the Pilgrims' Way, the name given later to an ancient British track," is Mr. Thompson's phrase. Very much later, we should say. Can any instance of it be found before 1830 or thereabouts? The surveyors who worked under Col. Mudge, in 1816, knew it not; Cobbett, who was intimate with the district and fond of references to mediæval things, has not a word of it. We commend the inquiry to the next Surrey topographer, in the hope that he may be more convincing than his predecessors. Closely connected is another pious opinion which seems on the high road to become a dogma. Most persons who know anything of "picturesque Surrey" know the church of St. Martha, near Guildford. Mr. Thompson, as may be supposed, does not overlook it. We do not quite make out whether he considers that the pilgrims actually climbed up to it on their way from Guildford eastward; if they did they were less wise people than we take them to have been, supposing time and shoelather were any objects, though for the Sunday tramp desirous merely of a nice

walk it is a good object enough. But any one wishing to get from Guildford to Shere, which would be the obvious way into Kent, without loss of time, would certainly go by Newlands Corner. As to St. Martha's, however, Mr. Thompson tells us "the name is pretty certainly a corruption. Sancti Martyris is the older form, and in the case of a late twelfth-century building, in such a place, the 'Holy Martyr' can be none other than St. Thomas of Canterbury." Now we should like to ask, has he ever seen "Sancti Martyris"? The name of the church—a parish church, he it noted, and no chapel—is no doubt variously given. In the taxation of Pope Nicholas IV. (1291) it is "Ecclesia Sanctæ Marthæ"; in 1486 and again in the Valor Ecclesiasticus of Henry VIII. it is *Martyrhill*—"parish of" in the former year, in the latter it is valued with Newark Priory; on Speed's map (1610) it is St. Martin's—a form of which there is at least one other instance; in the Shipmoney assessment of 1634 it is again St. Martha. Lastly, in or about 1780 Gough, supplementing Camden, tells us it is "miscalled St. Martha instead of Sanctorum Martyrum; dedicated to St. Martha et omnibus Martyribus." On the whole, then, it would seem as if St. Martha had the best title after all, for Gough gives no authority for his statement, and St. Thomas has, as one may say, not so much as a look in. Verification, we can assure Mr. Thompson, is the first and last duty of the antiquarian writer. Even in recent matters it is not out of place, for the most trustworthy guide may go astray. Thus Mr. Thompson makes use more than once of the 'Dictionary of National Biography.' From that source, doubtless, he has taken the information that Matthew Arnold "was buried in the same grave with his son..... and the tombstone bears the inscription, 'Awake thou Lute and Harp, I myself will awake right early.'" As he would have seen if he had gone to Laleham, neither statement is correct. The graves are contiguous, and while the son's bears the inscription given, that on the father's is quite different. The meaning of a statement that "Claremont is obviously the scene of Jane Austen's 'Emma'" we cannot divine. The "clericus hujus ecclesie" who puzzles Mr. Thompson at Nutfield by being in lay costume, with a wife by his side, was, we should suggest, the parish clerk. We hope Mr. Thompson will not think we have been unduly censorious. His book is as good as the average of popular illustrated topographical books. But there is so much interest nowadays in local history and the like, and so much material is now accessible, that it would seem quite worth while for some one to go a little beyond what has passed muster hitherto, and produce a work on the scale of the present which should be at once pleasant to read, as this is, and trustworthy as a book of reference for those whose means will not reach to great books like the 'Victorian History.'

Probably there is no country in the world which foreigners visit so much and know so little about as Switzerland. Of the thousands who make yearly holiday in the country nine-tenths seem to regard Switzerland as merely a longer synonym for the Alps, and would stare if they were told that not a quarter of the Alpine chain lies in Swiss territory, or that the Alps occupy little more than half the area of Switzerland. Their knowledge of its constitution as a rule seldom exceeds that of the writer who, in an article which we once read in a review that is nothing if not well informed, spoke of "the curious division of the country into cantons"; as one might speak of the curious division of a house into bricks. Of the educational pre-eminence of Switzerland they have not an idea. On its military system, from which we in England might take a useful hint, their mind is a blank; while as to the social conditions of the country, their conception of these is probably based on



a hasty generalization (to adapt a famous *mot*) from their guide. To all such may be warmly commended Mr. A. T. Story's book *Swiss Life in Town and Country* (Newnes), as good a sketch of the Switzer at home and the laws and customs which regulate his conduct as has appeared since the days of Abraham Stanyan. Even to those who are not visiting the country it will do no harm, in these Imperialistic days, when bigness and greatness are apt to be confused, to learn something about the sturdy, self-respecting little commonwealth which has contrived to secure social equality without loss of official subordination, and freedom without detriment to order. As to the effect on the individual, which after all is the one test of a country's institutions, we can only say that while the Swiss may have his faults—chiefly of manner—we have never met with him in the character of either a prig or a snob. "I once," says Mr. Story,

"asked a native. Zurich, a man extremely well-to-do, if he did not fear contamination (of manners or morals) by sending his children to the primary schools. He smiled. 'No,' said he, 'I have no fear of the kind. Nor has my wife. She even thinks that the presence of the children of the rich in the schools tends to improve the manners of those who are of poorer parentage.'"

No wonder that "a noted Englishman" whom the author once met characterized the Swiss as "educational cranks." The whole chapter in which Mr. Story deals with education is well worth reading just now. A few points call for correction in the next edition, which ought speedily to be reached, if Swiss travellers profit by their opportunity. The population of Basel-Stadt is not less than, but about six times as large as, that of Appenzel-outer-Rhoden. It is useless, in face of the facts presented by Bern and Graubünden, to infer any relation between the altitude of the soil and the religion of the inhabitants. One side of the Jungfrau and the Finsteraarhorn is Protestant, the other Catholic; the same holds good of Piz Bernina and Piz Buin. Catholic Fribourg and Solothurn have just the same physical features as Protestant Neuchâtel and Vaud. "Bagnethal" and "Basel-Campagne" are hybrids not to be commended. We do not think the best authorities on glaciers hold that "they are formed by the partial thawing of the snow on the higher peaks, followed by subsequent congelation." The glaciers that now descend as low as 1,600 metres may, we believe, be counted on the fingers of one hand. Lastly, Mr. Story should get a better construe of the little Romanisch poem which he gives in his seventeenth chapter. We can hardly admit

With joy would I sacrifice myself to thee,  
Even to the last drop of my blood,

as a "fairly literal" rendering of two lines which really mean

I would defend thee valiantly,  
As the apple of my eyes.

The little illustrations are often very pretty; but the artist must have been rather put to it to find so many good-looking young women as appear in one capacity or another. The best friends of the Swiss would hardly maintain that feminine beauty is one of the prominent features of their country.

Mr. C. G. Harper is indefatigable with the pen, but writes, we are glad to say, much better than most of our constant producers. His *Cycle Rides round London, Ridden, Written, and Illustrated* (Chapman & Hall), should be very useful to many who hardly realize how near they are to historic and beautiful places, and perhaps keep to one or more main roads which are thick with dust and the dashing "scorcher." Starting-points and other practical details are judiciously explained, while the literary flavour of the book, though occasionally irritating, is agreeable on the whole. Lines of the route

are provided with names of places, while the illustrations and type are good. With Mr. Harper's aid one can easily reach such spots as Peshurst, Igham Mote, Milton's cottage at Chalfont St. Giles, in a beautifully wooded district, and Gray's Stoke Poges. Gray, by the way, does not appeal strongly, we fancy, to Mr. Harper. But he was one of the best letter-writers in the language, and the quotation from him on p. 214 ought not to be reduced as it is. Some lines of verse should precede a passage given as "At the foot of these [beeches] squats ME (*il penseroso*)."

It should run "squats ME I," a pleasant piece of lingo which we find in other familiar literature of Gray's times. Though we are not much in love with the title, tourists in a hurry may find a good deal of convenience in *Pearson's Gossipy Guide to Edinburgh and District* (Pearson), which has the advantage of being easily pocketed. It seems to contain pretty well all the information that the visitor requires in order to see Edinburgh in two or three days and feel that he has missed nothing of importance, and the facts appear to be accurate so far as we have tested them. The chief omission is that of any adequate account of the beautiful walks over the Pentland Hills, which are so characteristic and unforgettable to those who have once enjoyed them. The index, too, might be fuller with advantage. The illustrations, chiefly from photographs, are numerous and excellent; but we cannot say so much for the maps, though these will probably serve the turn of the tourist.

In *London and District* and *The English Lakes*, also in "Pearson's Gossipy Guides," the pictures are well chosen and the information in some points ahead of other books of the sort. Thus we have maps of Hyde Park Corner, Trafalgar Square, and of some of the better-known clubs on a larger scale than usual. A map giving the position of all the London theatres would be useful. More might also be said about facilities for booking tickets. The maps generally are passable, and the introduction to London good.—Nothing new can be expected about the lakes. Some of the usual errors of taste and exaggerations are avoided. We find, for instance, a much better account of Lodore than usual. But the account of Conistoun is unfair. The locomotive does not shriek "just above" the church, as any one will find who has to catch the train, nor is the railway particularly conspicuous. Such exaggeration is foolish. The violent wind on the top of the Old Man might have been noted, also the cold.

#### CLASSICAL LITERATURE.

In *Homeric Society: a Sociological Study of the Iliad and Odyssey* (Longmans), Dr. Albert Galloway Keller has classified with great fulness and care all the passages of the two poems which bear on the history of culture; and the result of his examination is presented as a continuous narrative with exact references for every statement. He appears to have overlooked little or nothing, and the picture is drawn with scrupulous fairness. There are, of course, many passages which admit of more than one interpretation, and we shall by-and-by indicate some of these; but the author shows as a rule very little prejudice, and is content to draw inferences from the text. Now and then, however, he assumes a theory which others have deduced from other evidence, not always with full reason. On marriage, for example, he quotes Westermarck with approval, although his theories have not been generally accepted, and are likely to be replaced. We seem to see also a tendency to lay too much stress on the theory of Animism as a factor in the genesis of religion. Further, the author assumes too much for the influence of the East, and leaves out of

account the possibility of different grades of culture among the tribes of kindred race which successively by conquest occupied the Aegean area. The reader must be prepared to make deductions for these and similar prepossessions; but, apart from these deductions, he will find the book a more useful summary of the Homeric evidence than we know of elsewhere. The work begins with a sketch of the "ethnic environment" of the Greeks, in which great importance is assigned to the Phœnicians as go-betweens in culture (a word, by the way, which Mr. Keller uses in the material sense, without explicitly recognizing that the Greeks were far in advance of their neighbours both intellectually and morally). A false assumption must here be pointed out: it does not follow that the purveyors of the means of culture were themselves more advanced in culture than their clients (p. 16). Next comes industrial organization, followed by religious usages, property, marriage, government, and justice. The section on the relation of guest-friendship seems to us especially valuable; we do not remember to have seen its importance as a binding factor in the social system so well set forth before. Mr. Keller sees in it the real bond amongst the contingents of the Trojan expedition; he says:—

"The whole force of public opinion supported the expedition in a manner which indicates a collective aim to avenge an attack upon a collective possession; the integrity of guest-friendship was certainly a more vital matter to all Greece than inter-tribal alliances were to the separate tribes, though the latter are found to have been of high local importance."

Here he carries to its extreme the view of the wife as a piece of property; but there is no doubt that this was the underlying view of the Homeric Greek. His account of cult is also good, and so is the distinction he makes between propitiatory magic and exorcism or black magic, of which there are no traces in the poems. The relation between the gods and fate is well brought out. So, too, is the essentially wholesome, temperate, and reasonable character of the Homeric Greek in moral relations; it becomes clear how infinitely superior this wonderful race was to all others in balance of faculties, in the typical virtue of *σωφροσύνη*. Having said thus much, and made clear, we hope, that the book deserves high praise as a whole, we proceed to indicate certain points which seem to be open to criticism. First, as regards the animals, Mr. Keller is too ready to associate them with cult. It is, of course, true that the older foods, as barley, once the sole staple, continue to have a chief importance in cult after others have been introduced; but we fail to see why the story of Hyperion's oxen should be held to imply "cult-selection and tabu" (p. 170). The epithets "cow-eyed" and "owl-eyed" (which is not certainly the meaning of *γλαυκῶπις*) are a very weak foundation for a theory of animal-headed deities; it is not out of place to note that the epithets do not in any case refer to the head. Nor, again, is the use of the word "dog" as a term of abuse a proof that the dog was once a cult-victim (p. 170). The principles of sacrifice among the Greeks have yet to be investigated. A great deal of nonsense is talked about it by scholars, especially those who incline to a symbolical interpretation of things. Mr. Keller is not free from this prepossession, as will be seen from his explanation of the oath by the Styx. Again, he inclines to underestimate the commonness of writing in those days: in view of the Cretan discoveries we must reconsider old theories. The relation of the Homeric Greek to the earlier civilization of Mycenæ, when we know more about it, will probably modify many of Mr. Keller's deductions; amongst them his ascription of fine masonry to a non-Greek people. One detail may further be corrected—the time of the "ox-loosing" was not evening, but midday, as the context



shows (see p. 33). It is a pity that American scholars, who are doing such good work in many departments, have commonly so little feeling for style. Words like "societal" are no gain to the English language; and why say "aleatory element" for chance, or "onus" for burden? "Syngenism" may be a convenient term for the "tolerant or kindly feeling which an individual entertains toward the fellow-members of his own societal group," but it is certainly not "neat." We feel bound in duty to point out these things, but we do it with reluctance, and, finally, wish once more to say that the book is full of interest, and that its merits far outweigh its faults.

*Propertius*, edited by Prof. J. S. Phillimore, is a notable addition to the Oxford classical texts (Clarendon Press). If dead poets may be supposed to interest themselves in the fate of their writings, Propertius, we fancy, would turn over these pages with equal astonishment and gratitude. After so many splendid emendators he must have despaired of finding an editor who is frankly conservative; who holds that copyists, if they sometimes mistake, are still men, not beasts; and who objects to the Roman Callimachus being treated as though he were a model of Attic symmetry. Of late years Propertius has been largely rewritten by various hands, and the new recension was threatening to supersede the traditional text. Prof. Phillimore's edition is based upon a careful examination of the Codex Neapolitanus N, to the archetype of which he assigns a date anterior to the Renaissance. A manuscript invested with supreme, or rather unique, authority is apt to prove a hard master, and, without impugning the pre-eminence which is claimed for N, we think that too much respect has been shown to its readings on the whole. Certainly it makes the poet more obscure and incoherent than ever. Not a few lines in the text, apart from those marked corrupt, set us wondering whether Propertius enjoys the privilege of Mahomet, whose blunders in the Koran have been canonized and have passed into the classical language. At the same time, if the principle is sound, as we believe it is, Prof. Phillimore deserves credit for having carried it out thoroughly. He contributes about a dozen emendations, some of which are very happy—e.g., *quod nolim: nostros te violasse deos!* (i. 7, 16); *si puer est, animo traice puella tuo!* (ii. 12, 18); *cur autem* (ii. 32, 5); *animi est* (ii. 34, 83); *tumeant* (iii. 17, 17); *patria metuar* (iv. 4, 55); *culi irratos* (iv. 11, 53). He retains *verba querar* (i. 8, 22), *Aquilo* (ii. 5, 4), *sublimine* (ii. 25, 17), and *vadus* as an adjective (ii. 9, 12, and iii. 11, 51). It may be worth while to propose *sub petaso hoc pro suppetat hoc* (iv. 2, 37), which comes in awkwardly and appears to lack point.

*The Religion of Plutarch*. By John Oaksmith. (Sheppard & St. John.)—This essay, as the title-page tells us, was submitted for the D.Litt. (London) degree. For that purpose it is very well suited. The author has conscientiously read through the text of Plutarch and most of the literature on the subject; he has used the new edition of Bernardakis; he has given good and scholarly translations of many well-known passages; his quotations from Greek, German, and French sources are accurately printed and show scholarly care. Still the book does not display any unusual strength or elegance. The preface seems to indicate a sort of feeling that the author had discovered Plutarch's 'Moralia,' because he can cite only three or four books which have officially discussed them. Yet Volkman and O. Gréard have said nearly everything that Mr. Oaksmith has said, and if he had known and consulted Prof. Mahaffy's two chapters on Plutarch in his 'Greeks under Roman Sway' he would have found many things regarding

the social side of the 'Moralia' which would have served him as illustrations. But, after all, Plutarch, though little read as a philosopher, is well known to the literary world. His 'Lives' have probably influenced the world more than any Greek prose book except the New Testament; and so scholars have always paid attention to his ethical side, though his absence from the programmes of schools and universities makes it possible for so-called Hellenists to ignore him. Beyond the scholastic excuse for this, which is a certain contempt felt for his classicism, and hence for his style (which is often really beautiful), there is a psychological excuse, which we will state for the benefit of the schoolmasters, though we disagree with them. There is in the 'Moralia' a certain prosiness, a certain want of crispness and effect, which makes him akin to Boswell in more points than his biographical genius. The spirit of compromise breathes not only through his philosophy and his theology, but also through his whole life, and this spirit does not lend itself to splendid literature. The wonder is that the 'Lives' have made their mark upon the world; and not only that, but even upon the mind of Shakspeare, who is content to follow Plutarch as a model with hardly an alteration. This being so, every essay upon him must command interest, and we can commend this account of Mr. Oaksmith as giving an excellent summary of the work done by his predecessors in this field. He tells us that the edition of Bernardakis was attacked by "Prof. Wilamowitz-Moellendorf of Göttingen," a description which shows that Mr. Oaksmith is not "in the swim" of classical affairs; and we would gladly have had from him in foot-notes some of the passages which he translates from the emendations of Bernardakis. But the present essay is probably the forerunner of a larger and more elaborate book, to which we look forward with satisfaction.

#### OUR LIBRARY TABLE.

*The Studies in Irish History and Biography*, by C. Litton Falkiner (Longmans), "mainly of the eighteenth century," essay, not without success, the too rarely undertaken task of considering Irish questions from a strictly neutral standpoint. They are revised reissues of articles in the two great quarterlies, together with two papers of a lighter nature. 'The Grattan Parliament and Ulster' and 'Castlereagh and Ireland in 1798' to some extent overlap, and have as their central thesis the demonstration of the widely differing aims of the two sections of the so-called "United Irishmen"—the Protestant Republicans of the North and the men of the South who cared only for politics so far as they served the cause of Roman Catholicism. It is made clear, moreover, that the objects of the chief leaders of the political section were from the first reasonable; and that it was the effervescence of feeling caused by the French Revolution, and not the severity of the Government, which precipitated the outbreak. Mr. Falkiner offers an interesting defence of three great Irishmen, two of whom are held in execration by large bodies of their countrymen, while the third, the great orator Plunket, has received but scant thanks for his great services. John Fitzgibbon, Earl of Clare, was a powerful, if not a great statesman; had he been merely the bigoted lawyer which he is often represented, it is certain that Pitt would not have given him so large a share of his confidence, and successive viceroys would not have leaned so exclusively upon him. Nor was Castlereagh the monster of cruelty and incapacity which his opponents and their descendants, aided by the pen of Shelley, have pictured him. The truth is that both Fitzgibbon and Castlereagh, and to a less

extent Plunket also, owed much of their want of popularity to that coldness of manner which impaired even Peel's influence. It is odd that the great orator of Catholic emancipation left a name, but little more. Yet political friends and opponents agreed in estimating his powers as a speaker at the highest possible value; and one not incompetent judge declared that had he been bred a statesman rather than a lawyer, Plunket would have been the greatest of all Parliamentary orators.

Perhaps the most generally interesting of Mr. Falkiner's studies is that which deals with the Earl-Bishop of Derry. His explanation of the inconsistency between the views, so far in advance of his age, and the ill-considered actions of this highly remarkable personage, as being due to temporary mental aberrations, seems plausible, especially in view of his parentage (he was a Hervey).

Mr. Falkiner writes well and has a good grasp of his subject. The only serious inaccuracy which we have noticed in the book is that Fox is at least once spoken of as Prime Minister, whereas he was never the nominal head of an administration.

We are very glad to find that Buckle's *Civilization in England* is now to be had in three volumes of the "Silver Library" (Longmans). Buckle's theories and scheme seem rather obsolete nowadays, but his book is so full of erudition and so admirably suggestive on points which have few capable expositors that it may be read with advantage to-day. We wish that this edition was not so heavy to hold.

THE Rev. C. H. Brooke has done well in making available in English a series of the best French sermons. His translation is excellent, and the little dumpy books are well printed and produced. The two latest additions to this library are *The Saint's Example: a Memorial of Queen Victoria* (W. Walker) and *She Loved Much* (Masters & Co.), which both contain great discourses by Bourdaloue and Bossuet. The effective use of the Vulgate Latin by these preachers can hardly, unfortunately, be retained to-day, but their combination of lucidity and eloquence is as fresh as it ever was. We heartily commend the "Great French Preacher Series."

*The Writers' Year-Book*, published by the Writers' Year-Book Company, is more like a pamphlet than a book, but is to be commended for sound practical information concerning all kinds of papers and the contributions which they want. Special attention is paid in a preliminary letter to matters of common sense, the general neglect of which is enough to make every editor into a pessimist. The warning, Do not write on both sides of the page, should have been added.

COMMANDANT WEIL publishes through M. Albert Fontemoing of Paris four more volumes of his book on *Le Prince Eugène et Murat, 1813-1814*, of which we have already received and noticed the first volume. The book is partly one of detailed criticism of warlike operations and partly one of history. The fighting on the northern shores of the Adriatic showed the Viceroy Eugène Beauharnais at his best, but has not much interest. The history contains fresh detailed proof of the double-dyed treachery of Murat and of Napoleon's sister Caroline. Murat's Queen of Naples seems to have failed to see that her attitude, of promising military assistance to both sides and waiting for a final decision until it was clear which side would win, was not one calculated to maintain her on her precarious throne against the legitimate Neapolitan line, especially when the difficulty of inducing England to support the policy of Metternich in making Murat one of the allied sovereigns in order to save an Austrian army had so dangerous an opponent as Lord William Bentinck, the representative of England on

the spot and Captain-General on behalf of the Bourbons of the island of Sicily. The new documents published throw some light upon the relations of the Murats with Napoleon. They contain a curious misprint in the passage where we are told that "la Cour de Naples .....sera exclusivement occupée du soin de sa conversation," the last word being obviously meant for *conservation*. The new volumes contain a good deal of fresh matter with regard to that remarkable man Prince Nugent, commonly called Count Nugent, who is here said to have been born near Dublin, who entered the Austrian service in 1794, and lived to be present at Solferino. We are a little inclined to think that it is a mistake to describe Nugent as a Prince of the Holy Roman Empire. He was, we believe, a Papal prince and an Austrian count; and the Holy Roman Empire is, of course, "the Empire," not the Pope. But if our author is wrong upon this point he sins in company with nearly all the books of reference. Another English figure is that of Lord William Bentinck, a failure as a Governor of Madras, whose actions in the Peninsula and in Sicily were afterwards much questioned, but who ended his life by being the first and one of the most successful of Governors-General of India. The life of Lord William in Commandant Weil's appendix is, by a printer's error, described as being drawn from the 'Dictionary of National Biography.' The heroine of Commandant Weil's third volume is Eliza Bonaparte. The Grand Duchess of Tuscany comes out admirably from the dispatches, and her State papers, especially those of them which are for the first time published in the present book, are excellent in their simple dignity.

Commandant Weil's books have hitherto interested only students of military history, but his present work, which we imagine is completed by the Peace of Paris at the end of his fifth volume, is of permanent value, on account of a few excellent pages of history and also on account of the great mass of material which it contains. It is, of course, possible that he may follow it up by a volume of non-military history describing the proceedings of the Congress of Vienna towards Murat and Italy, and the attempt of Murat in 1815 to recover the throne of Naples. There is this difficulty in his way, that we imagine that the facts relating to Vienna are all known. On the other hand, the British State papers concerning the Sicilian affairs of 1815 have only recently been made available, and there is probably a good deal of unused material in this respect ready to the hand of Commandant Weil. We have always suspected that Murat was lured to his destruction in 1815 by a Bourbon or a Bourbon-British intrigue, and the proof of this is probably now to be found by those who search for it. Our readers may remember that at the time when the Marquis de Sassenay wrote upon the subject he was refused leave to see Lord William Bentinck's dispatches; and questions were asked in Parliament about these documents, which are, we assume, now all of them in the Record Office. M. de Sassenay, although a partisan of the Bourbons, was himself evidently inclined to believe that Murat in 1815 had been dealt with by disgraceful means.

J. Passmore Edwards, *Philanthropist*. By E. Harcourt Burrage. (S. W. Partridge & Co.)—The well-known subject of this little volume was born at Blackwater, Cornwall, in 1824. His father was a carpenter by trade, but eventually became a small brewer; he was the only man in the village who took in a weekly journal, his choice being the *Penny Magazine*; his means were small, and he could only afford to devote twopence a week to his son's education. About 1846 Mr. Passmore Edwards came to London with but a few shillings in his pocket, and could not boast a

single friend. But he managed to save a few pounds and launched his first literary enterprise, a monthly magazine called *The Public Good*. Not content with this venture he published the *Poetic Companion*, the *Biographical Magazine*, and the *Peace Advocate*. Then disaster came, anxiety broke down his health, and he was able to pay only five shillings in the pound. Nothing daunted, he again made a start and obtained possession of those useful papers the *English Mechanic* and the *Building News*. From that time fortune favoured him, he paid all his creditors in full together with interest, and then, as wealth came to him, devoted it to founding the many public libraries and institutions associated with his name.

MM. DUJARRIC & CIE. publish at La Librairie des Mathurins of Paris, now removed from the street which formerly gave to its name, *La Muse Parlementaire: Députés et Sénateurs, Poètes*, by M. Pétrus Durel. The constituents of the authors of the verses quoted, and their Parliamentary friends, will find much to amuse them in this volume, but its interest is lost as the book comes across the Channel. We do not here, as a rule, know the authors quoted sufficiently well to appreciate their verses, good or bad. The one exception for English readers will perhaps be found in the humorous lines of M. Joseph Reinach on General Boulanger.

Wordsworth's *Sonnets*, with a few of his poems, is a recent addition to "The Babels" (Gay & Bird), a series which has justly secured great favour.

A *Child's Garden of Verses* has been prettily illustrated by Miss Mars and Miss Squire for Messrs. Rand, McNally & Co. (New York). The small pictures seem to us to owe a great deal to Mr. Robinson's illustrations in style. The full-page coloured pictures are not so taking. The text is printed, as it should be, in a large, clear type.

WE referred some months ago to the imminent appearance of a high-class political and literary journal at Beaufort West, Cape Colony, under the name of *The Examiner*. It has now come into existence, and the first four numbers have reached this country. Among the contributors are several well-known names, and in the last number Dr. Garnett has an optimistic article on 'Is the Love of Reading Increasing?' A special London letter is a leading feature of the review, and in that published on June 30th, and therefore written early in the month, we observe that the resignation of Lord Salisbury and the succession of Mr. Balfour are predicted as events about to occur immediately after the Coronation.

A NEW paper, *Gossip* (Florence White), gives a great deal for twopence, including a serial by Mr. Pett Ridge which promises well. It contains some useful hints on 'Household Law,' of which most householders are profoundly ignorant.

WE have on our table Macaulay's *Life of Pitt*, by J. Downie (Black),—*Diocesan Histories: Llandaff*, by the Rev. E. J. Newell (S.P.C.K.),—*Medieval Wales*, by A. G. Little (Fisher Unwin),—*Commonwealth or Empire*, by G. Smith (Macmillan),—*Democracy and Social Ethics*, by J. Addams (Macmillan),—*The Last Will and Testament of Cecil J. Rhodes*, with Notes by W. T. Stead (Review of Reviews Office),—*Religio Medici, Religio Scientia, Religio Vitæ*, by a Student of Science and Medicine, 1849-99 (Good & Co.),—*Advanced Perspective*, by L. R. Crosskey and J. Thaw (Blackie),—*Onward and Upward: a Book for Boys and Girls*, by H. H. Quilter (Sonnenschein),—*Key to the Rules of the Stock Exchange*, by F. Chiswell (Elphingham Wilson),—*Coronation*, by B. Hamilton (Ward & Lock),—*The Warrior Woman*, by E. Vizetelly (Treherne),—*Uncle Joe's Legacy*, by Guy Boothby (F. V. White),—*Robert Miner, Anarchist*, by

H. B. Baker (Ward & Lock),—*The Circular Study*, by A. Katherine Green (Ward & Lock),—*Sakuntala; or, the Fatal Ring, a Drama*, by T. Holme (Walter Scott),—*Poems*, by C. H. Pritchard (Sonnenschein),—*Typhon, and other Poems*, by A. K. Sabin (Elliot Stock),—*Alfred the King*, by R. Cornah (Elliot Stock),—*An Eirenicon for Churchmen*, by W. B. Bradstock (Elliot Stock),—*Religion for the Time*, by the Rev. A. B. Conger (Philadelphia, Jacobs),—*The Subtle Thing that's Spirit*, by G. Hodgson (Treherne),—*The Higher Hinduism in relation to Christianity*, by T. E. Slater (Elliot Stock),—*The Doctrine and Literature of the Kabbalah*, by A. E. Waite (Theosophical Publishing Society),—*The Pentateuch in the Light of To-day*, by A. Holborn (Edinburgh, T. & T. Clark),—*Her Memory*, by M. Maartens (Macmillan),—*and Hygiene and Public Health*, by A. Newsholme (Gill & Sons). Among New Editions are Arnold's *Expedition to Quebec*, by J. Codman, 2nd (Macmillan),—and *The Ancient Stone Crosses of Dartmoor and its Borderland*, by W. Crossing (Exeter, Commin).

## LIST OF NEW BOOKS.

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Brooks (P.), *The Law of Growth, and other Sermons*, 6/ Edwards (J.), *Nineteenth-Century Preachers and their Methods*, 8vo, 2/6

## Poetry and Drama.

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Nion (F. de), Les Passantes, 3fr. 50.

## 'A FRIEND OF NELSON.'

WILL you allow me a brief space for comment on a rather remarkable review of my book 'A Friend of Nelson' that was in your issue of July 12th? My attention has only just been called to it. Your reviewer confines himself almost wholly to the historical points involved in the story, and accuses me of having "travestied" the battle of Copenhagen. He accuses me of writing as if I supposed the guns on both sides of the British ships were in action simultaneously. I have to confess that I wrote loosely in a manner that was capable of such a construction, had not the whole account that I gave of the battle been sufficient, or so I should have thought, to show any fair-minded critic that this could not possibly have been my intention. My intention was to say that all "available" guns (and I confess my error in not inserting that qualifying word) on both sides (i.e., on British and on Danish) were engaged. In a diary written up from notes taken at the time I find the phrase, "The fire about one grew very slack on both sides"—meaning, of course, on the part both of Danes and Britons. The second point in which your critic accuses me of travestying the battle is in making the Monarch hotly engaged with the Three Crowns Battery. In a diary of an officer on board the Monarch (which your critic may see if he cares to—it is not the same diary as the one I spoke of just above) I read: "At 20 past 10 A.M. came to our [i.e., the Monarch's] station and was closely engaged with a 64 and Hulks on each Quarter, and received a heavy fire on our Larb<sup>d</sup> Bow from the Crown Battery." This seems conclusive. It also seems as if the Monarch actually was engaged with her guns on both sides. Moreover, I read in the diary first quoted that after fouling the Ganges on her way out of the harbour, the Monarch drifted towards the Crown Battery and was again subjected to a further heavy fire. It is evident that your critic in boldly accusing me of "travesty" from "love of change or ignorance" is making a charge that must have some force of recoil, since he seems to be so little informed as to some of the details of the fight.

Your critic still more objects to the "journalistic dialect of the twentieth century" which he says the narrator uses in speaking of "first-class battleships," of "master's mate on the Monarch," &c., but does not indicate the words which he conceives to be out of date. "Master's mate" hardly is of the twentieth century. Is it "first-class" or "battleship" that he objects to? Is it the "journalistic dialect of the twentieth century" to speak of "on" instead of "in" or "on board" a ship?

These are small points, however, but I would ask you in all fairness to insert this reply to the dogmatic censure on the manner in which I have presented certain facts of the battle of Copenhagen which seem to disagree with your critic's preconceived ideas of the progress of that fight.

HORACE G. HUTCHINSON.

\*\* Mr. Hutchinson's letter seems to emphasize the faults to which we took exception. Even now, when we have pointed out expressions which no naval officer of the period could have used, he does not recognize the incongruity, and asks what it is that we object to. Our answer to his first query is "Both," they are equally impossible; to his second query the answer is in the affirmative. As to the part taken by the Monarch in the battle of Copenhagen, we may refer him to the official records, edited for the Navy Records Society by Sir Thomas Jackson, or to Capt. Mahan's 'Life of Nelson,' where he will find the position of the Monarch very carefully laid down. Mr.

Hutchinson seems to think our remarks hypercritical, and that we had nothing else to object to. This is not correct, but space was limited, and it did not appear necessary to point out that the friend is introduced to Nelson a year after he has been received into Nelson's favour, or that in 1805 nigger minstrels did not frequent English fairs.

## EIGHTH INTERNATIONAL CONGRESS OF THE PRESS.

THE International Congress movement has, after seven congresses, entered on a new stage of its development. After the work and growth of seven laborious years, chronicled annually in these pages, a position has been reached of strength and dignity which promises well for the future usefulness of the movement.

The Congress of 1902, opened at Berne on July 21st, will be known in literary history as the Peaceable Congress. Is it possible that we have really passed our *Sturm und Drang* period, and are entering on the reward of our labours in orderly, reasonable, gentlemanly fashion?

Perhaps we have been unconsciously influenced by the stately surroundings of the new Bundeshaus in which the meetings have been held; perhaps the earnest, serious character of our hosts has roused what is deepest and best in our impressionable polyglot assembly. The deliberations of Berne have been marked by a soberness of consideration and a unanimity which were lacking at Paris two years ago.

Probably the real reason of noticeable advance lies in the fact that the chief subjects under discussion had been thoroughly thrashed out previously by competent hands, and presented in the form of reports, advance copies of which were supplied, so that members were prepared for the main points, and had settled their minds and their speeches. It is gratifying to those who have followed a question through its nebulous and chaotic stages to see it emerge in such convincing form as M. Singer's report on 'La Dignité Professionnelle dans les Polémiques de la Presse,' advocating the institution of a professional court of honour for the settlement of differences between journalists and employers. Such a tribunal is already foreshadowed in national form by courts of appeal in various professions, as pointed out by Mr. S. S. Campion (Northampton), and an international court of arbitration is a suitable ideal for journalists.

Madame Séverine did not attempt to understate the difficulties of the undertaking. It is obvious that any international arbitration would find obstacles to overcome in the fact of differing national customs and usage, yet she and the main body of the Congress were convinced of their moral obligation to attempt the task, and the Central Bureau was requested to elaborate the scheme in accordance with M. Singer's expressed views.

To this end the proposed inquiry into the social, moral, and material position of the journalists of all nations, entrusted to competent reporters, will mainly conduce. Already the papers—on the rights of journalists over their published articles or illustrations, on their position in the event of their newspapers changing hands, on their indemnification in case of dismissal without contract—have amassed a store of valuable information which, when brought into line in the completed report of 1904, will form an exhaustive history of the journalism of the world.

We hope to see some reports from English sources ready for next year's Congress. In matters of practical usage our English methods are not behindhand, though in discussion our delegates are cautious and perhaps a little unready; the old linguistic obstacles still hamper the British delegation, and the details of foreign journalistic life often appear to English journalists unnecessarily small and unimportant.

But the practical question of change of proprietorship stirred Mr. Hartley Aspiden (London) to give a succinct account of what was customary in such a case among Englishmen, and a further development of the subject may be expected from him for next year's consideration.

The sympathetic references of M. Jaunay (Paris) to the late Mr. P. W. Clayden were gratifying to the British Section, as conveying the opinion of the Congress on their late leader. M. Jaunay spoke of his friend and colleague as one of the earliest promoters of the international movement, and one who to his latest hour strove for its development with loyal, persevering, and affectionate efforts.

An invitation from the press of St. Louis, U.S.A., to the Congress, offering free transport across the Atlantic for 300 members in the autumn of 1903, was, after some rather tumultuous discussion, finally accepted, an invitation to Berlin having been courteously postponed till 1904 in favour of the American proposal. Certain cautious members, including the Dutch group, and, I confess, the writer of this article, would have been better satisfied if this invitation had been referred for decision to the Central Committee; considerations of time, distance, the advisability of carrying so large a body of guests across the world at the expense of the hosts, &c., might have been worth a little more thought than it was possible to give them in a crowded and excited assembly; but the Congress was in a mood to accept Mr. Williams's (St. Louis) invitation in the spirit in which it was offered, and the American delegation could not but have been pleased by the enthusiasm evoked by their handsome proposal.

Space fails me to tell of the excellent arrangements made for the comfort and convenience of members by the local committees in Berne. Our warmest thanks are due to them for the perfect smoothness with which all arrangements worked, and for the public liberality and private hospitality which we met with on all sides.

G. B. STUART.

EDMUND PYLE, D.D.

July 26th, 1902.

MR. HARTSHORNE'S extracts from the correspondence of Edmund Pyle will arouse a peculiar feeling of gratitude among those who have hitherto treasured the few specimens of his letters to be found in that amusing book, Richards's 'History of Lynn' (Lynn, 1812), whence they got into Nichols's 'Literary Anecdotes.' In his directness, realism, powers of description, and piquancy of phrase Pyle, as a letter-writer, must have been surpassed only by Horace Walpole. The dangers of the excellent table at Winchester House, referred to in one of Mr. Hartshorne's extracts, were apparently real, for in 1756, after a sharp attack of the gout, he wrote to a friend: "I find that as my constitution is, I must, now and then, sacrifice something in point of health to the plenty that flows in this noble house" (Richards, ii. 1024). This occurs, by the way, in the letter containing the account of the Hessian troops at Winchester, which appears to be in the collection described by Mr. Hartshorne. The most notable, however, of Richards's specimens is the description of the scenes at the Lynn election of 1747 (ii. 948), which reminds one of nothing so much as a picture by Hogarth. It would be interesting to know the history of this correspondence which Mr. Hartshorne describes as "now for the first time brought to light." It can hardly be other than that seen by Richards, who does not say how he obtained access to it. It is much to be wished that it may be published in its entirety.

G. M'N. RUSHFORTH.

## SALES.

MESSRS. SOTHEY, WILKINSON & HODGE sold the following in their five days' sale of books,

21st to 25th ult. : Whitney's Choice of Emblems, Leyden, 1586, 48l. E. B. Browning, Prometheus Unbound, first edition, 1833, 15l. 15s. The Germ, the four original parts, 1848-50, 28l. Dictionary of National Biography, 66 vols., 39l. Houghton Gallery, 27l. Col. Cook on Fox Hunting, 1826, 8l. 2s. 6d. Carey's Life in Paris, 1822, 15l. 15s. Ruskin's Poems, 1850, 48l. Alpine Journal, 1864-1901, 25l. Loddiges's Botanical Cabinet, 30 vols., 1818-33, 13l. Lord Lilford's British Birds, 36 parts, 1885-97, 62l. Collection of Works of Art of Alfred de Rothschild, 1884, 36l. Propert's Miniature Art, 1887, 22l. Jas. Whistler, Etchings and Dry-Points, F.A.S., n.d., 49l. J. S. Haden, Études à l'Eau-forte, Paris, 1866, 77l. Hebrew Prayer Book, MS. on vellum, fifteenth century, 66l. Boydell's River Thames, extra illustrated, 1794-6, 31l. 10s. Milton's Paradise Lost, first edition, second time, 1667, 49l. Pyne's Royal Residences, 3 vols., 1819, 17l. 5s. Gray's Odes, first edition, Strawberry Hill, 1757, 30l. Hutchins's Dorset, extra illustrated, 1861-70, 23l. 5s. Reproductions of Engravings and Woodcuts by Old Masters, 10 parts, 1889-90, 17l. Smith's Catalogue Raisonné of Painters, 9 vols., 1829-42, 35l. Rogers's Italy and Poems, proofs before letters, 2 vols., 1830-34, 30l. Lafontaine, Contes, 1762, 13l. 10s. Scott's Waverley, first edition, boards, uncut, 3 vols., 1814, 162l.; Guy Mannering, first edition, 3 vols., boards, uncut, 1816, 86l. Shakespeare's Julius Caesar, Hamlet, Othello, &c., Dublin, Grierson, 1721, 15l. 5s. Westall and Owen's Tour of the River Thames, 1828, 10l. Lamb's Prince Dorus, 1818, 21l. 5s. Swift's Tale of a Tub, first edition, 1704, 11l. 15s. Pentateuch in Hebrew, Sec. XV., 30l. Horæ, on vellum, with miniatures, Sec. XV., 46l. Goldsmith's History of England, first edition, 4 vols., 1771, 26l. Huth Library, edited by Grosart, largest paper, 29 vols., 17l. Shakespeare Gallery, 2 vols., 17l. 10s.

Messrs. Puttick & Simpson sold on Wednesday a valuable collection of sporting books from the library of an amateur, including many scarce works with coloured plates. High prices were realized, the following being some of the chief items : Ackermann's Microcosm, 3 vols., uncut, 29l. Repository of Arts, 40 vols., 47l. Alken's National Sports, 1825, 20l. 10s.; ditto, another edition, 4to, 34l. 10s. Life of a Racehorse, 20l. Annals of Sporting, 13 vols., 95l. Apperley's Life of Mytton, the first three editions, 32l. Life of a Sportsman, 31l. Boccaccio's Decameron, coloured plates, 20l. 5s. An Excursion to Brighthelmston, plates by Rowlandson, 28l. Miss Burney's Evelina, coloured plates, 40l. 10s. The Roadster's Album, 49l. Complete Peerage of England, 8 vols., 29l. Confessions of an Oxonian, 22l. 10s. Egan's Life in London and Finish to Life in London, 2 vols., uncut, 57l. Carey's Life in Paris, uncut, 30l. Cruikshank's Humourist, 4 vols., 25l. Sketches by Boz, both series, 26l. Grimm's Popular Stories, 2 vols., uncut, 44l. 2s. Rowlandson's Grotesque Borders, 42l. Ireland's Life of Napoleon, 4 vols., 21l. Moore's Annals of Gallantry, 3 vols., 20l. Rowlandson's Comforts of Bath, 28l. Loyal Volunteers, uncut, 40l. Scrope's Deer Stalking and Salmon Fishing, 2 vols., 28l. Sterne's Sentimental Journey, coloured plates, 21l. 10s. Jorrocks's Jaunts and Jollities, first edition, 45l. 15s. Thornton's Don Juan, 2 vols., coloured plates, 20l. Westmacott's English Spy, 2 vols., 28l.

### Literary Crossip.

MR. FISHER UNWIN has just arranged to publish a translation of a monograph on King David by M. Marcel Auguste Dieulafoy, the well-known French Orientalist. The book is largely a critical vindication of David's character against the attacks of Renan and his school. Special attention is

paid to David's position in history as a military strategist.

MR. STOPFORD A. BROOKE is occupying himself during his stay at Bad Homburg with the revision of his monograph on Robert Browning. The work, which is intended as a companion study to the author's 'Tennyson: his Art and Relation to Modern Life,' follows very much the same lines as its predecessor. The principal subjects dealt with are: 'Browning and Tennyson,' 'Browning's Treatment of Nature,' 'Browning's Theory of Human Life,' 'Browning as the Poet of Art,' 'Browning and Sordello,' 'The Dramas,' 'Poems of Love and of other Passions,' 'The Ring and the Book,' 'Last Poems.' The volume, which is to be published by Messrs. Isbister & Co., will appear in September.

MR. JOSEPH CLAYTON has nearly completed a memoir of the late Mr. Dolling, in which he has been assisted by Mr. Dolling's sisters and friends. It will have a preface by Canon Scott Holland, and will be published shortly by Messrs. Wells Gardner, Darton & Co.

In the second number of *Animal Life and the World of Nature*, Messrs. Hutchinson's new monthly magazine, there will be articles by Sir Harry Johnston, Lord Avebury, Sir Herbert Maxwell, Mr. Warde Fowler, Prof. Hulme, Mr. C. S. Cornish, and others. In this number Sir Harry Johnston begins the first of a series of articles on the habits and ways of the wild beasts of Africa. There will also be an article on 'Natural History at the Seaside,' by Mr. Edward Step.

THE movement started to commemorate Dr. Furnivall's services to English literature and philology has reached its completion. A sum of 550l. 3s. 4d. was received, including help from friends in the United States and Germany. In accordance with Dr. Furnivall's own desire, the greater part of this has been devoted to helping the work of the Early English Text Society. The balance has sufficed to provide a boat for Dr. Furnivall's river parties and to obtain the portrait by Mr. Rothenstein now accepted by Trinity Hall.

LAST Tuesday occurred the death of the Rev. Charles Edward Searle, who had been Master of Pembroke College, Cambridge, since 1880. He was a scholar of the college, and after a period of pastoral work returned thither as tutor in 1870. Seconded by able tutors like the late Mr. Prior and Mr. Neil, Dr. Searle was able to see that advance in Pembroke, both in numbers and in reputation, which is one of the most striking features of modern Cambridge. Without any particular brilliance, he looked after his undergraduates well—perhaps too well to please them—and his conscientious service was of great value to the college.

THE book of the lectures to be delivered at the Cambridge University Extension Summer Meeting this month exhibits a remarkable collection of talent covering a very wide range. In the historical section, inaugurated by the Vice-Chancellor, several distinguished foreign professors will lecture on the politics and statesmen of their own countries in the nineteenth century. Among these will be Prof. Vinogradoff of Moscow,

Prof. Erich Marcks of Heidelberg, and Prof. Paul Mantoux of Paris.

MRS. GEORGE M. SMITH wishes to express her appreciation of the kindness of the friends of her husband, by whom a memorial tablet has been placed in St. Paul's Cathedral and a portrait, by the Hon. John Collier, presented to her for her life. On her return from abroad in the autumn Mrs. Smith hopes to convey her thanks to each subscriber, and meanwhile she begs them to accept this grateful acknowledgment. The portrait may for the present be seen by any friend at the office of Messrs. Smith, Elder & Co., 15, Waterloo Place, S.W.

MESSRS. S. W. PARTRIDGE & Co. request us to state that they are in no way associated with any other firm of a similar name, and that during the fifty years they have conducted business in Paternoster Row they have never advertised for MSS.

THERE is, perhaps, nothing more certain to turn up than a second copy of a "unique" book. For over four centuries the now famous 1493 edition of the Malermi Bible (Venice) was as completely lost as if it had never existed. Within about a month of each other two copies were discovered, one by Mr. Voynich in Italy and the other by the Duc de Rivoli in Vienna. Quite recently a third copy has been unearthed by a continental bookseller, and doubtless other examples will be found in due course. A fine copy is worth at least 300l. The peculiarity of the 1493 issue is that many of the woodcuts are quite different from those in the 1490, 1492, and 1494 editions; four of these beautiful illustrations are reproduced in facsimile in Mr. Voynich's 'Second List of Books.'

IT seems certain that, whatever other copies of Dr. Isaac Watts's 'Divine Songs,' 1715, may be unearthed, that which realized the very high price of 155l. at Messrs. Sotheby's on Monday last will retain its unique character. It was not only a presentation copy, but was given by the author "To Mrs. Elizabeth Abney," who is one of the three Mrs. Abneys to whom the little book is dedicated. A few weeks ago a Holborn bookseller had a copy of the same edition (although possibly not the example sold on Monday), which a well-known bibliophile saw and might have purchased for a shilling. Taking no interest in this class of books, he did not buy it. On looking over Sotheby's catalogue he came to the entry of Watts's 'Divine Songs,' and then realized the opportunity he had missed. He lost no time in making his way to Holborn, but some one of a more speculative character had in the interval been there, and the precious little volume was gone!

THE Advocates' Library, Edinburgh, will be closed during this month.

JOSÉ STRADA, who died last week at Passy at the age of eighty-one, came into the world two or three centuries too late. 'L'Épopée Humaine,' a poem in forty volumes, and running into 500,000 verses, might possibly have had a chance of being read in the time of Edmund Spenser or even of Sir Richard Blackmore, although even this is doubtful. Yet Strada had his eminent admirers, among whom were



Cavour, Layard, and Challemeil-Lacour. He was a traveller as well as a poet, and his apartments in the Avenue Martin were filled with interesting objects of art and curiosity from various parts of the world. Strada has bequeathed the whole of his colossal work to the French nation.

AN *édition définitive* is announced of Francisco de Quevedo's 'Pablo de Ségovie,' translated by J. H. Rosny, and illustrated with 122 designs by Daniel Vierge, reproduced by heliogravure, and with a study of Vierge's work by Roger Marx. It is to be published jointly by Pelletan of Paris and the artist himself at Boulogne-sur-Seine. The impression is to be limited to 440 examples, of which twenty will be on Japanese paper at 1,000 francs each. The artist himself will give the most careful attention to the reproduction and printing of the plates, and see to the correct interpretation of his "puissante originalité, toujours atténuée par le détestable procédé photographique." According to M. Pelletan, the illustrations in the English edition were only indifferently produced.

PROF. OTTO LESSING, the Berlin sculptor, has completed his model of the "Shakespeare-Denkmal," which is to be erected at Weimar. The Grand Duke has invited the commissioners for the monument to Weimar, to consult with them as to the fittest public place for its erection.

PROF. ALOYS SCHULTE, of Breslau University, who recently undertook the provisional directorship of the Prussian Historical Institute in Rome, has now decided to accept that office permanently. He was assured by the German Imperial Chancellor, with whom he had an audience concerning the future of the Institute, that the German Government had resolved upon the better endowment of the Institute, upon which Prof. Schulte withdrew his resignation of the permanent direction.

We regret to announce the death of Dott. Cav. Luigi Frati, Principal of the Municipal Library at Bologna and Director of the Mediæval Department of the Museum of that city. Dr. Frati had filled those posts for a lengthy period, the constant attention they involved naturally interfering with the prosecution of his earlier labours, so that of late years his publications have been confined to occasional papers dealing with historic and antiquarian subjects. English students whose work led them to consult the collections and the Library of Bologna will always retain pleasant memories of the genial presence of the Director. Dr. Frati died on July 23rd, aged eighty-seven years.

THE Parliamentary Papers likely to be of the most general interest to our readers this week are General Reports on Elementary Schools and Training Colleges for 1901 (1s.); Intermediate Education Board for Ireland, Rules and Programme of Examinations, 1903 (4½d.); Royal University of Ireland, Accounts (1d.); and the Report of the Deputy-Keeper of Public Records and Keeper of the State Papers in Ireland, which contains in an appendix a Report on certain Registers of Irregular Marriages, celebrated by unlicensed clergymen, known as Couple-beggars (2½d.).

## SCIENCE

*Motors and Motor Driving.* By Alfred C. Harmsworth. (Longmans & Co.)

THAT the motor has come to stay is a commonplace; but few probably realize the extent to which our economic, political, and social life may be changed thereby. This "positively last" addition to the "Badminton Library" does much, however, to make one speculate in this direction. It is remarkable that whilst attaching great importance to the reduction of a railway journey by a quarter of an hour or so, we leave out of account the large proportion of time taken by the drive to and from the various stations. If it were possible for the householder to engage a light motor car, a motor brake, or light steam van for the luggage—which would load up, not against time, but quietly at the front and back doors, and unload at the actual end of the journey, a vast deal of fuss and worry could be saved. There can be no doubt that a gradual return to the road is about to be accomplished, and that suburban and cross-journey railway traffic, with its many changes, will in future form a less conspicuous item amongst the worries of life.

Mr. Leo Strachey, in one of the chapters of this interesting volume, truly says that "the circumstance that a motor-car can stop at the garden gate if we live by a highway, or drive up the carriage drive and draw up level with the porch, if we live within lodge gates, and take a man direct to his office, or wherever he wants to go to, is bound to make the motor-car beat the train for all short-distance work, where so large a percentage of the time is occupied in changes, etc."

At a recent dinner of the Automobile Club, when it was suggested that motors had a future in bringing agricultural produce to the large towns, a speaker sensibly remarked that if it was desirable that the motor should bring cabbages to the workman, it was more desirable for the motor to take the workman to the cabbages. We all deplore the decay of the village, but nothing would so surely alter the present state of things as the resurrection of the road. If the man of the villages within a certain radius of the city could jump into a motor omnibus at his own door and be carried direct to his destination for a penny, we should have greatly helped to solve the housing question so far as London is concerned. But if this is to be effected—as Mr. Strachey, in the book before us, points out—we shall have to make radical alterations in the means of road approach to London and most of our great towns, with a view to reducing—instead of augmenting—the already seriously congested state of the main arteries of traffic.

The dismissal of the horse by the use of self-propelled carriages will count for nothing in the matter of space as compared with the enormous increase in the road traffic brought about if the general public use the road (in motors) instead of the railway for short journeys from suburbs, &c. Similarly, the roads will require general alteration, somewhat on the lines proposed by the Roads Improvement Association, and it will be a happy day for London (and for horses) when—by the

exodus of the horse as a public means of traction—we are able to point to the saving of fifty thousand pounds a year now spent in road engineering. It will be a happy day for our eyes, and for our clothes, when the consistency of the road surface is altered in such a way as to render "motoring" a pleasure, without the present drawback of being smothered with dust or having to wear garments that suggest a search for the North Pole.

The small farmer would also be assisted by improvement in the roads due to cheap motor traction. The horse, poor beast, has never been able to tell us what he has endured from unequal surfaces, and the pace of a horse-drawn vehicle has been too slow for even the springs to suffer much; but if you get into a motor car going five-and-twenty miles an hour over a road which you have hitherto deemed good, you will soon discover what the road surveyor's work has been and what it ought to be. We are reminded that "it is the splendidly made and well-kept roads of France that have greatly helped to keep the French peasant on the soil."

The peasant's difficulty is that of finding ready cash for getting his goods to market; and stony roads with heavy gradients mean such serious expenses for traction that he is quickly beaten. Probably the best way to improve many of our main roads, into and out of towns, would be to lay down electric tramway systems. Authorities must see, however, that these are no longer allowed at the expense of the existing road space, for that only renders the congestion of the last few years more serious than ever. If tramway companies desire to run on the roadway they must establish their line at one side—buying land if necessary—thereby making the road wider in effect, instead of narrower, besides helping to disperse the urban population. The cost of such a plan would probably be but little more, in reality, than that of cutting up the existing roads.

Let us turn again to the use of motors for work on farms and estates. Whether the present rates charged by railways are justifiable, or whether they are excessive in view of the low charges on competitive foreign produce, the cheaper and swifter locomotion becomes the better must it be for the British farmer. The excellent chapter on 'The Utility of Motor Vehicles,' by the Hon. J. Scott-Montagu, M.P., points to an admirable system of co-operation which has already been managed at Tunbridge Wells, whereby the farmers of the district, "tired with the vagaries of the South-Eastern and Chatham Railway, have organized a motor service to take their goods direct to Covent Garden and other markets in London." Think for one moment of the advantages gained. There is no handling from the farmer's cart into the trucks, with all the attendant delays and risks to perishable articles. Similarly there is no handling at the London terminus, or chance of crushing in the carrier's or railway company's van. The motor car takes the fruit or other produce direct to the market, thus there are two handlings instead of four. Moreover, the vehicle can return from London, or whatever town is the terminus, laden with nitrate of potash, bone-meat, &c., for consumption or distribution on

the farm; and, as we all know, the secret of paying freight is that the ship or vehicle shall be full both ways.

The grip of the provincial salesman on the farmer lies in the fact that if the latter takes his produce to market he must sell it rather than bring it back by rail and have a cart to meet it again at the other end. Thus it is, perhaps, that the middleman takes a bigger proportion out of the agriculturist than in any other trade. All this might be altered by a little organization in the way of co-operative agricultural motor service.

For estate work, where there is a staff of builders or carpenters, a motor-car will prove a great saving, as has been well illustrated, in a case in point, by Mr. Scott-Montagu. The fact is that, when once the capital outlay is faced, scattered cottages and farm-houses can be more easily and economically examined and attended to by this method.

Mr. Scott-Montagu also makes some suggestive remarks in regard to the use of motors by the Post Office. He says:—

"Why should there not be a late Motor-Mail Service from London, leaving about 2 A.M., after all the Main-line Railway Services have ceased, to convey letters—perhaps posted with a late fee stamp—up to midnight for the Country and deliverable in towns within a hundred miles of London by the first post next morning?"

One of our hardest-worked judges, Sir Francis Jeune, has found leisure—perhaps on account of being an automobilist—to discourse on "the charm of driving in motors." He truly says:—

"The mere sense of motion is, in itself, a delightful thing; the gallop of a horse over elastic turf, the rush of a bicycle downhill with a suspicion of favouring wind, the rhythmical swing of an eight-oar, the trampling progress of a four-in-hand, the striding swoop on skates across the frozen fens—all these are things of which the reminiscences and the echo come back to us with the dash and pulsation of the motor car."

Dr. Johnson thought that nothing was so delightful as the rapid motion of the post-chaise. We may revive in these later days some of the spirit of the old coaches, which were much more picturesque than any motor is at present, and of the interest in old country inns. Readers and writers, too, may get to know something of the country life which is fashionable among the sciolists of the gas lamps. The invasion of the rail swept the country of its traffic; the result was that the Red Lion and the Blue Boar languished, the "boots" of the Boar and the chambermaid of the Lion, reconciled by joint misfortune, agreeing for once in denouncing the "igominy o' railroads." But now they can again return to their respective hostleries with some prospect of a busy life.

It might reasonably be thought—and is, indeed, thought by many—that "motoring" would, on the whole, be prejudicial to health on account of nerve strain. Sir Henry Thompson, who writes a chapter on 'Motor Cars and Health,' tells us, however, that the contrary is the case.

"The easy jolting which occurs when a motor car is driven at a fair speed over the highway conduces to a healthy agitation; it 'acts on the liver,' to use a popular phrase. Horse-riding has, however, the advantage of necessitating exercise of the muscles of the legs. This is one

of the disadvantages of motoring, but I have found that it may be to some extent overcome by alighting at the end of a drive of twenty miles, and running smartly for about two hundred or three hundred yards. I make this a practice in relation to my motor drives."

This would be a rather heroic remedy for many people. He also speaks favourably of the action of the air on the face, and refers to motor-car driving generally as an antidote to insomnia. Further, Sir Henry remarks:—

"To dwellers in densely populated cities the automobile is of great benefit, as it enables them in a short time to reach the purer air of the country, the necessity for which can scarcely be exaggerated. The air in towns is impregnated with smoke and particles of unburnt fuel. It is also in dry weather loaded with a class of dust largely composed of dried and pulverised horse manure. In wet weather fluid manure from the same source is absorbed by and then exhaled from the road or wood pavement, with similarly injurious effects. These impurities are more or less absent from the air of the country."

It is interesting to note that men of advanced years do not appear to find the use of a motor "trying," for besides the favourable opinion expressed by Sir H. Thompson, Sir John Macdonald says:—

"Another fact which made a strong impression upon me was the small fatigue of long road journeys, as compared with horse-drawn travelling. I suppose Colonel Magrath and I were the two oldest men who made the tour, and we rode on a motor having solid tyres. Yet I cannot recall having felt any sensation of weariness, even after the longest run (125 miles per day); and we both came to the end as fit, if not more fit, than we started."

One of the chief reasons for the opposition shown to the introduction of motor traffic in this country has been that motor-cars are liable to frighten horses, and when bicycles were introduced they were opposed on the same grounds, many a cyclist having to dismount on account of restless horses and nervous drivers and riders. An excellent chapter on 'Motor Cars and Horses' is provided in this volume by Mr. Hercules Langrishe, Master of the Kilkenny Fox Hounds. He rightly points out the folly of the law as it stands at present to avoid restive horses being frightened by motors. It would be far better if, instead of a motor-car driver being compelled to stop "dead," he reduced his speed to something low on a hand being held up against him; for it is just when the ordinary "petrol" motor is stationary that it makes the most noise. It is the noise more than anything else which renders a motor-car so objectionable to a horse. This is probably an hereditary instinct handed down from the days when horses were wild, which can be modified by careful training.

Some interesting and amusing reminiscences are included. Col. Magrath is responsible for the following:—

"In one of my first drives I met an elderly woman on a quiet road, proceeding to market. She got dreadfully startled on seeing the car, and when she arrived at Wexford told every one that she met a carriage from the other world, with a horribly ugly demon driving it, and she knew at once that the carriage was sent to take her to hell, but, thank God! she had sense enough to make the sign of the Cross, when carriage and ugly demon vanished."

Sir John Macdonald remarks:—

"No reminiscence would be complete without a notice of the Thousand-mile Trial of 1900, which would by itself supply material for a volume. The demonstration of interest by the public was remarkable, and the strongest expressions of goodwill came from the very old people of both sexes. This was much remarked on at the time. I attribute it to the fact that these aged persons had been young when railways began to cover the country, and doubtless had heard them spoken against on all hands, prophecies made that they would ruin the country, denunciations thundered against them from all who had to do with horse traffic, and frantic efforts made to keep them from being sanctioned. These people had lived to see the folly of all such proceedings and predictions; and, therefore, their minds were free to wish success to a new mode of traffic which might be expected to bring many of the benefits of quicker and cheaper transit past their own doors by the road."

Besides the chapters already referred to there are others on the 'History of the Motor Car'; 'The Choice of a Motor,' by Mr. Harmsworth himself; 'Dress for Motoring,' by Lady Jeune; 'The Motor Stable and its Management,' by Sir David Salomons; 'The Petrol Engine: the Caprices of the Petrol Motor,' by the Hon. C. S. Rolls; special technical chapters by Mr. Worby Beaumont on tyres, on steam cars, on electric cars, on motor cycles, on motor driving; and an important chapter on 'Points of Law affecting the Owners of Motor Vehicles,' by Mr. Roger Wallace, K.C., chairman of the Automobile Club. Mr. Wallace also gives a full draft of the same in official form amongst the appendixes. There is a further chapter on the existing Automobile Clubs, with full particulars, which should prove useful, as well as a list with particulars of the various journals dealing with automobilism.

Mr. Harmsworth and his publishers are to be congratulated on an admirable production, and on having induced the very best authorities—all busy men—to write on their special subjects.

It only remains to be said that the illustrations are excellent as well as generously bestowed, and that it would be difficult to find fault with the very complete index. The latest "Badminton" is, indeed, a good example of a useful and interesting series.

### Science Gossip.

THE *Zoologist* for this month, published on the 15th, will lead off with an article on 'Erasmus as a Naturalist,' by Mr. G. W. Murdoch. This is the first time that the works of the great humanist have ever been considered from that interesting point of view.

WE hear from Vienna that the Anthropological Society of that city intends to resume the excavations at Hallstadt, which have already proved so fertile in prehistoric remains.

The planet Mercury will be at superior conjunction with the sun on the 11th inst., but may become visible in the evening at the end of the month, situated in the eastern part of the constellation Leo. Venus rises about 2 o'clock in the morning, passes very near ♊ Gemini on the 9th, and enters Cancer on the 16th. Mars is very near Venus in the early part of the month (they were in conjunction on the morning of the 1st), but, following her more slowly towards the east, he will be near ♊ Gemini on the 15th, and not enter Cancer until the end of the month. Jupiter is at opposition to the sun on the 5th, and brilliant



all night (though at no great elevation) in the constellation Capricornus. Saturn is in Sagittarius, some distance (which is slowly diminishing) to the west of Jupiter. The Perseid meteors will be looked for from the 8th to the 12th; in the early part of the night the moon (which is in her first quarter on the morning of the 11th) will somewhat diminish their apparent brightness.

The discovery of two small planets is announced from Königstuhl, Heidelberg: the first (which may, however, be identical with Kilia, No. 470) by Prof. Max Wolf on the 6th ult.; the second by Dr. Carnera on the 9th.

HERR ARENDT, of Posen, from observations made last winter, chiefly with the instruments of the Urania Observatory at Berlin, considers that he has detected markings on Venus which indicate the presence of great elevations on the planet, seen from time to time through the clouds surrounding it, and, so far as the observations go, pointing to a rapid rotation accomplished in about twenty-four hours.

The biennial meeting of the Astronomische Gesellschaft will take place at Göttingen, August 4th to 7th. A number of interesting papers are promised, and the programme includes visits to the observatory at Göttingen and to the astronomical museum of Cassel.

## FINE ARTS

### CATHEDRAL HANDBOOKS.

*Chichester: the Cathedral and See.* By Hubert C. Corlette. "Cathedral Series." (Bell & Sons.)

*Amiens: its Cathedral and Churches.* By the Rev. T. Perkins. "Handbooks to Continental Churches." (Same publishers.)

There is an interesting contrast in treatment as in subject between these two volumes of Messrs. Bell & Sons' excellent series of cathedral handbooks. Mr. Corlette's 'Chichester' is eminently an architect's study of architecture. Not a moulding escapes his notice; every fragment of earlier building embedded in the present structure is discussed in detail, and its bearing on the history of the cathedral is made clear; and the structural points are emphasized in a manner all too rare in popular books on architecture. There is evidence also of careful study of documents in the chapter on the diocese and see, which includes a summary account of all the bishops from Wilfrith of York, first Bishop of Selsea, to the present day. Mr. Perkins' 'Amiens,' on the other hand, is by no means specialist's work. He is an intelligent tourist, who sees the same things as others of his kind, and writes about them pleasantly enough. He knows his Ruskin, and gives a full and interesting account of the sculptures. Amiens is not, indeed, a building with a complicated history like Chichester and many other English cathedrals, but derives its splendid unity from the fact that it was begun and finished, to all intents as we now see it, within seventy years. At the same time, it is beyond dispute the central example of French Gothic, and the most perfect exposition of structural logic that the style has to show, and we cannot but think that Mr. Perkins might have advantageously devoted a little more space to explaining the principles of that style. The sectional view from Viollet-le-Duc given on p. 6 has the gist of the whole matter, but is not enough for the unlearned. Mr. Perkins is not afraid to criticize, and we hear somewhat too much of the comparison between Salisbury spire and the Amiens flèche, which are so different in design and intention that it is irritating to find them pitted against one another. The writing is clear and simple, save for an alarmingly involved sentence on p. 11 concerning sexpartite vaulting. On p. 59 Bishop Everard's epitaph is surely mistranslated, and *terbis* should be taken,

like *munere*, with *recreabat*. Mr. Corlette is far more chary of criticism, and prefers to confine himself, like the modern school of historians, to the statement of fact; but the facts of the divers rebuildings of Chichester Cathedral are so interesting that we do not quarrel with him on that account, though after a study of Mr. Perkins's views of Amiens it is hard to subscribe to Mr. Corlette's admiration for the nave of Chichester. The photographs in both books are well selected, but those of Chichester are superior in clearness. Mr. Corlette would have been well advised in substituting a view of the fourteenth-century choir-stalls for that of the odious modern altar and reredos. We must protest strongly in both cases against publishing plans of cathedrals without vaulting-lines. It is possible to insert these without in any way obscuring the drawing, and in several instances, as in the description of the apse-vaulting on p. 12 of 'Amiens,' the text is rendered unintelligible by the want of them.

### RUGS AND LACES.

*Rugs, Oriental and Occidental, Antique and Modern.* By Rosa Belle Holt. (Chicago, McClurg & Co.)—Described as a handbook for ready reference, this work attempts a system of classification which, although admirably carried out, yet renders but slight assistance to those who seek sound information respecting the original locality of manufacture of any particular example taken from the vast hoard of carpets and rugs which the rapacity of dealers has caused to be gleaned from Turkey, Syria, Persia, and Central Asia since the last Turco-Russian war. The fault is not due to want of pains in compiling the enormous amount of information assiduously collected from "sundry publications," or "through correspondence with ministers to Oriental countries and consuls residing therein....interviews with rug dealers in various cities, and to certain learned Americans, Armenians, Greeks, Syrians, and Turks," but rather to the untrustworthy character of the matter thus obtained and the want of discrimination shown in dealing with it. We recognize the great difficulty in assigning localities to various types of antique carpets, a work which is engaging the best attention of the most eminent experts in the history of textile fabrics; but at least care should have been taken to eliminate from the examples illustrated in the book the modern imitations of old rugs which in two places are described as "antique" or "old," and also to avoid the reckless use of those terms when applied to the productions of the eighteenth and early nineteenth centuries. Even the word "rug" is often misapplied, especially when used to describe the large Ardebil carpet in the Victoria and Albert Museum, measuring 34 by 18 feet, and the great carpet in the Chehel Sitoon Palace at Ispahan, which is over 60 feet long by 30 feet wide. The attempt to illustrate typical examples of the designs used in modern factories in the East also fails, owing to the constant change of patterns and colourings demanded by modern trade and to the tendency of manufacturers to copy the work of any other factory, modern or old, which is commanding a great sale in the European or American markets.

The "Indian prayer rug" from Amritsar (facing p. 64) is in no way an Indian design, but a fairly good copy of a Turkish rug, of the Anatolian type, belonging to the early part of the last century, and it most probably owes its pattern to an American order received since the Chicago Exhibition, where old Giordes rugs realized high prices. Seekers after truth should also be cautioned against a certain pernicious kind of gush which, although worn threadbare, again does duty in this as well as in most of the preceding works dealing with Eastern art craftsmanship. Possibly excusable in the ordinary traveller who rushes into print on the earliest

occasion, it cannot be permitted in the more pretentious and responsible work of the writer of a text-book, and in the present case may not be passed over on account of insufficient knowledge. The writer "wonders how the weavers have achieved such success in the exquisite loom work, that has been wrought in the Orient, as they are destitute of what we call education and dwell in the humblest surroundings," proceeding to assert that "nature has been their instructor" and that "they have intuitively grasped what is correct in colour from the works of nature surrounding them, weaving in with the threads that go to form the fabric many a song of joy, many a dirge of woe and despair." Later we read that "the designs of Eastern rugs are often the spontaneous outcome of the fancy of the weavers," then that the patterns are sometimes handed down from one generation to another, and, further on, that "among good antique Persian rugs there are in all about thirty designs," truly a very poor outcome from nature's great school of art. Actually the designs in Oriental carpets and stuffs are no more the fancies or attempts to express ideas of the actual weavers than the plans and façades of our Gothic cathedrals were due to the skilful masons who wrought out the tracery windows or carved the foliated capitals. The belief in intuition for the production of designs which, good or bad, owe their perfection or failure to complex laws as positive as those governing the preparation of a set of working drawings for a locomotive, is a dangerous fallacy in these days, when universal art education is becoming the happy hunting-ground of the faddist. He finds in works like this a corroboration of his inclination to neglect scientific study, and to replace it by following the dictates of his inner consciousness expressed in some far-fetched and often unsuitable material through the aid of the latest passing fashion in "technique."

*History of Lace.* By Mrs. Bury Palliser. Entirely revised, rewritten, and enlarged under the editorship of M. Jourdain and Alice Dryden. (Sampson Low.)—The last edition of Mrs. Palliser's book having appeared in 1875, it was doubtless desirable that the present revision should be made. Many developments in lace-making have taken place since that time, and the work had reached almost prohibitory prices. We may thank the editors for the addition of numerous photographs from portraits of distinguished men and women, showing the dainty fabrics as they were actually worn, and Miss Dryden in particular for her skilful use of the camera in reproducing examples of lace. It may here be recalled that in the early part of the seventeenth century boot-tops were turned up or down for the protection or the exhibition respectively of the lace linings; while in the latter part of it the reverse process was applied to coat sleeves. Plate iii. is an admirable instance of needlepoint work on fine linen, in white and in gold thread. It was of such art as this that it was lately stated in a Parisian court of law that "telle dentelle n'a pas de prix." Plate xlv. shows a vandyked ruff with its supportasses, from the Musée du Louvre—"un ruff bon pynned sup' le wier"—interesting enough, but certainly far inferior to the really surprising examples in the Bavarian National Museum at Munich. Plate lix. gives examples of French black silk guipure, capitally reproduced. We have taken these instances quite at hazard. Speaking generally as to the letterpress, we find that additions rather than alterations have been the aim, the excellent original material only giving way in accordance with the pressure of modern research. Specially, however, the introductory chapter—"Needlework"—appears as almost entirely new. Similarly, the sections on the lace of Alençon and Argentan have been nearly redone; while, as regards Spain, the editors have brought the subject down to the present day, though we find

no allusion to the picturesque and eminently practical revolving lace pillow in common use in Andalusia and the south of Spain. Chief among the laces of France is point d'Alençon, "the queen of lace." It is stated to be the only kind not made on the pillow. Like the production of its rival, point d'Argentan, it is distinguished, as are also certain Venetian point laces, by its "bride" grounds. We judge point d'Alençon to be particularly noteworthy from the number of processes in its make, including the use of the "dent de loup" of the old illuminators and bookbinders as the *picot* or burnisher of the lace-finisher. Tempting as it is to touch upon points in the fascinating general history, and to make excursions into the Low Countries—"for lace let Flanders bear away the belle"—we must forbear, merely saying that we are somewhat disappointed, though not surprised, at the lack of evidence in support of the contention that lace was made in the Low Countries in the fourteenth century. We are apt to think that in the account of English lace the editors have rescued several samples from oblivion. We must notice the newly written chapter on Northamptonshire lace, as a good type of an improvement with which Bedfordshire and Buckinghamshire are naturally associated. In a more detailed notice the Devonshire section might with justice be dwelt upon. But we have sought in vain for allusion to "the maid" or to "the bow maid," within living memory as essential as chairs and tables in every cottage in the lace-making Midlands. Its use ended, the fire has devoured it, and its fame has perished.

#### THE WHITECHAPEL ART GALLERY.

In these days the lover of Japanese art can hardly avoid being something of a pessimist. The political and commercial progress of our new ally is a matter of which she may well be proud, yet the effect of that progress upon her national art seems to be little short of disastrous. With the deaths of Hiroshige, Hokusai, and Yosai there came a pause, as perhaps was natural at the close of such a long epoch of artistic activity. Then, before the genius of the country had time to recuperate, came the great upheaval which resulted in the overthrow of the old aristocratic conservative spirit. The influx of European ideas, impeded before, soon became an overwhelming flood. The Japanese people were at once seized with a desire for a closer intercourse and more equal rivalry with the civilization of the West. Their wonderfully rapid assimilation of Western views upon national policy, upon the art of war, and upon the science of commerce excited new ambitions, and with their coming the ancient, honourable, leisurely tradition of Japanese life passed away. The craftsman who was once content to live easily, and work just as his fancy or necessity prompted him, in due course began to labour on strictly commercial lines and became a manufacturer.

The effect of the change can be estimated, to some extent, by comparing the Japanese objects in the hall of the New Gallery with the exhibition opened in Whitechapel last Wednesday week. The modern enamels, carvings, and lacquer at the New Gallery display no lack of ingenuity—indeed, they are rather too ingenious. Everything is a masterpiece of clever handiwork. Everything astounds one by the amount of skilful and patient labour which must have been expended on it by its maker. Everything is as "finished" and polished as it could be. Nevertheless, among all these modern exhibits it is hard to recall a single object which is really fine—which shows any sign of actual artistic invention, or which is clearly the outcome of perfect taste. The designs are elaborate enough, and intricate enough, and pretty enough, but never anything more. The noble audacity by which Korin created a

perfect work of art out of a few pieces of lead or mother-of-pearl and a little dull lacquer has apparently vanished for ever. Nor does the national taste for colour seem to be in healthier condition. Once the Japanese could fairly claim to have the most delicate colour-sense of any nation in the world. Now that sense is little better than that of the average European, so that a recollection of the exquisite harmonies of Harunobu and Utamaro makes the "electric" blues and pinks of the modern Japanese enameller seem even more painful than they really are. It is positively distressing that such specious "fancy goods" should be the most recent achievement of a country which has been supremely successful in more than one field of art.

Of that success the Whitechapel Exhibition may not contain many remarkable examples. Nevertheless the very absence of bad modern work is a thing for which the curator and those who have assisted him deserve no little credit. By the inclusion of models of Japanese dwellings, pictures of Japanese life, and photographs of Japanese scenery, the promoters of the exhibition have made it attractive to the general public, who may wish to form some idea of the industries and customs of our allies. At the same time there are one or two special features of the show which are of real interest to all lovers of art.

The collection of paintings is not, on the whole, very strong or representative, though the three works by the accomplished eclectic Yosai, and the large landscape by his master, Hokusai, are all in their several ways important. The collection of lacquer is fairly good of its kind, but would have been more complete had at least one or two pieces in the style of Korin been added to show what the culmination of the art was like. The excellent and amusing earthenware of the country is also fairly well represented.

Though masterly workers in iron—as the magnificent eagle by Miochin Muneharu at South Kensington triumphantly proves—the Japanese do not attain to equal success when working in bronze. As bronze founders they merely imitate their Chinese neighbours, losing in the process of imitation the massiveness and squareness from which Chinese bronzes derive so much of their dignity. Japanese bronze, as the very characteristic specimens at Whitechapel show, can be graceful and pretty both in form and patina, but is only a minor feminine art compared with that of the continent.

The committee have had the help of Mr. Arthur Morrison in arranging the room devoted to colour-printing, so that this unique product of the Japanese genius is remarkably well illustrated. Passing over the interesting beginnings of the art, when the outline blocks of Kiyonobu and Masanobu were coloured by hand, we find attention arrested by Harunobu, who was the first to fill the whole area of a print with colour. This supreme master of design and colour is well represented, four of the prints (Nos. 13, 14, 17, and 18) being of marked beauty. Hokusai's teacher Shunsho is represented not only by a plate from his famous 'Mirror of Beautiful Women,' and by one or two characteristic stage subjects, but also by a fair-sized landscape, in which the figures cast shadows, the first known instance of such a departure from the usual practice of the Japanese colour printers. The series continues with Yeishi and the great Utamaro, whose work is not perhaps so completely illustrated as it might be, though two or three of the prints are of the utmost delicacy.

Hokusai as a landscape designer makes a brave show; indeed, it would be hard to see him to better advantage than in such prints as No. 57, from *The Bridges of Japan*, and No. 59, from the *Thirty-six Views of Fuji*. If these prints could have been supplemented by one or two of the charming landscapes of his pupil Hokkei, and by a few of the best oblong designs

by Hiroshige, the public would have a chance of seeing that the modern artist's admiration for the great landscapists of Japan is no mere empty craze. It would be unfair to insist on the point, however, in the case of an exhibition which has to cater for many tastes, and has, on the whole, done its work admirably.

#### ETCHINGS AT MR. GUTEKUNST'S GALLERY.

A SMALL and very select collection of the etchings of Ostade and Claude is on view at Messrs. Gutekunst's. Of the two certainly Ostade was the more accomplished etcher, though by no means the greater artist.

At his best Ostade approaches Rembrandt—for example, in the *Peasant paying his Score* (No. 24) and the *Artist in his Studio* (33), where a fine use of silhouette gives the design unusual solidity and completeness. But even in these he has almost nothing of Rembrandt's sense of beauty, and where his types are ugly, which is the usual case, his ugliness is mean and gross, uninspired by that feeling for significance which never deserted Rembrandt. Nevertheless, in spite of its commonness, his nature was not unsympathetic; his observation of the common scenes of everyday life was not the result of a cold curiosity like that of some of his contemporaries. His was not, however, a very independent or self-sufficient talent. In these etchings it is easy to see that as the influence of Rembrandt waned he took up with the newer fashions of G. Dow and Van Mieris, to the great disadvantage of his designs. The later ones have that peculiarly false air of prettiness, that way of vignetting the composition, and that obvious artifice of over-emphasizing the unity of the chiaroscuro which make much Dutch painting of the period at once dull and pretentious. Such realistic treatment of commonplace scenes is only tolerable when it is perfectly sincere. Even in Rembrandt the germs of a factitious and theatrical taste are evident, and Ostade in his later work seems to have developed it, under the impression that he was giving to his work the air of a finer style.

When we turn from the insincere realism of Ostade's later etchings to the Claudes on the opposite wall we realize how unfair to the latter is the charge of coldness and want of feeling. Artifice there is, no doubt, but it is artifice employed consistently and harmoniously to ennoble and simplify the impression of nature. In Ostade's later work the elaborate adjustment of light and shade, the vignetting and framing round of the central point, serve only to bring into relief a trivial minuteness of vision; in Claude's etchings, in spite of a certain fussiness in the actual line, the artifice of elaborately planned composition is used to impose a mood of singular suavity and elevation. Nevertheless, fine as these etchings are in intention, we confess to a feeling that the etched line was not to Claude a congenial mode of expression. His practice was to compose by a succession of silhouettes; in his wash drawings these were plotted by means of the pen line, and the masses were then laid in by broad washes skilfully manipulated so as to suggest at the same time the silhouette and the modification of its edges by the enveloping atmosphere. In his etchings he found himself compelled to fill in his masses by lines; this allowed the possibility of getting the masses of dark by the repetition of an infinity of petty detail, and the temptation to do this, which is apparent even in his oil paintings, proved irresistible. Finally, when even this failed to give the required weight to his composition, he loaded the shadows with a number of minute strokes which half obliterated the elaborately drawn forms beneath, and left a troubled and worried surface. This is particularly noticeable in the two states of *A Shepherd and Shepherdess* (Nos. 47 and 48). In the first we have an elaborate line drawing, in which the forms of the trees are rendered with great delicacy and

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rhythmical freedom of hand, but without any strongly marked chiaroscuro. Had Claude now proceeded to unify the composition by a wash or by aquatint all this would have remained; as it is, the fourth state shows the beautiful linear drawing completely lost beneath an indiscriminate mass of hatchings. The composition is undoubtedly improved, but quality has been lost. The same remark applies to a less extent to the splendid composition of the rare plate *Le Bouvier* (40). We should like to have seen here the first state of the *Drove of Cattle in Stormy Weather* (39), wherein the massive ruin of a classical temple to the left, which seems an essential feature of the composition, has not yet made its appearance. The selection of examples in this exhibition is admirable; it has been made from the point of view not of the rarity and curiosity of the states, but from that of their artistic quality and the completest possible rendering of the idea. Etching is an art that has been subordinated too much to the curiosity of the collector, and we welcome any protest in favour of the lover of art.

#### THE ADMINISTRATION OF THE NATIONAL GALLERY.

We hear that a new rule has been made by Lord Lansdowne in the administration of the National Gallery, whereby no picture is to be acquired without the consent of all the trustees. We need hardly say that we deplore such a step. Matters have been going from bad to worse at the National Gallery for many years, but such a rule as this will definitely prevent any hope of our keeping pace with German public and American private enterprise. Among the trustees are gentlemen with very various and in some cases quite empirical tastes—one favours the elegances of eighteenth-century French art, another is all for the primitives. It is evident that in these circumstances the only common ground whereon all can unite will be that of mediocre work. Any work in which the characteristics of its own period are strongly accentuated, any good work in short, will arouse the vehement opposition of those trustees whose education in art has not enabled them to appreciate that particular period and style. It will only be in the works of feeble and flaccid personalities that the opposition will be lessened to the point where compromise becomes possible. Compromise, which is the deadly enemy of so absolute and definitely willed an activity as art, will rule all the nation's acquisitions. We leave out of account here the serious practical difficulty that, while a considerable body of men are being brought together to see and discuss an important picture, and settle between their opposing views, the private purchaser from across the Atlantic will probably, if the picture is worth having, and no patriotic motives on the owner's part intervene, have written a cheque on the spot and gone off with the object in dispute.

We venture to think that any single man with absolute power, however limited his tastes, however slight his special knowledge, would buy better works than such a heterogeneous and disparate body as the Trustees of the National Gallery. We have often felt it necessary to criticize adversely recent purchases at the National Gallery, but it is an open secret that if Sir E. Poynter had had the power which the director of a German gallery possesses we should now have at Trafalgar Square several works of first-rate importance which he has been forced to pass over.

The question has a particular poignancy at the present moment, when there is in the market a work of rare artistic quality, the fight of the Centaurs and Lapithæ by Piero di Cosimo, which we noticed at length in a previous issue. It is long since an Italian picture of the fifteenth century of such capital importance, both as a

work of art and as an illustration of the characteristic ideas of the Italian Renaissance, has been obtainable. The desire to acquire this for the nation has been expressed with extraordinary unanimity by those competent to form a just opinion of its merits. The suggestion put forward by Mr. Claude Phillips in the *Daily Telegraph* and by Mr. D. S. MacColl in the *Saturday Review* has been taken up by Sir Martin Conway, and pressed on more general and literary grounds in a delightful letter by Mr. Edmund Gosse, while in the *Times* of last Saturday there appeared an appeal to acquire the work by public subscription signed by such prominent artists as Mr. Legros, Mr. Furse, Mr. Charles Ricketts, and Mr. C. H. Shannon. Here, then, is a case where the educated artistic opinion of the country is singularly unanimous, and yet it is found necessary to appeal to the public to take upon itself, without any proper organization for doing so, a transaction which, we feel sure, almost any Director of the National Gallery, were his judgment unfettered, would feel the necessity of undertaking. There could not be a clearer object-lesson of the inefficiency of the present cumbrous machinery, which the new rule will render almost incapable of functioning at all.

#### THE ROYAL ARCHAEOLOGICAL INSTITUTE AT SOUTHAMPTON.

THE annual meeting of the Institute—the sixtieth—commenced at Southampton on Tuesday, July 22nd. At noon the members assembled in the Council Chamber at the Audit House, where they were welcomed by the Mayor. In a few words he referred to the ancient history of the town. It was from Southampton port that the armies left which fought at Crecy, Agincourt, and Poitiers.

Sir Henry Howorth, in returning thanks, mentioned the good work done by local antiquaries towards preserving the treasures of the district.

Lord Montagu then took the chair and gave his address. He referred to the many objects of interest in the neighbourhood and the local work which was being done. Some of the old walls of the town might disappear, but he hoped that any idea of removing Bargate had entirely gone. A vote of sympathy with the people of Venice and the Italian nation for the loss they had sustained by the fall of the great Campanile of St. Mark's was passed.

After luncheon the members assembled for a perambulation of the town, under the guidance of Messrs. R. W. Dale, S. R. D. Lucas, and the Rev. G. W. Minns. The first stop was at St. Michael's, a twelfth-century cross church, of which Mr. Dale gave the history. Mr. Peers, taking the architectural features, remarked on the early central tower, but could see no mark of a transept. It was thought this must have been of wood, attached to the tower of stone. A remarkable chalice was exhibited. It bears for date-mark the letter R, and is thought to be Elizabethan. Next the Bargate, the principal entrance to the town, was reached, where the Rev. G. W. Minns read a short paper. The structure was of various periods, some of it being Norman. There had been a great struggle of late as to whether the Bar should be removed, but it was now decided to widen the side arches and keep it. The battlements are unaltered, and in one embrasure hangs the watch-bell, with the inscription, "God is my hope, R B 1605." The upper part is known as the Guildhall. In it is a statue of Queen Anne, removed from the outside, with the feet cut off to make it fit its present position. Between the windows are rude paintings of Sir Bevis and his squire. On passing outside the heraldry, now nearly obliterated, was noted, and then an advance was made round the town walls, which were examined where possible. Some large twelfth century vaults were inspected

whose early use is not known, but which were probably stores for the castle. Of the castle not much could be seen. The various towers are almost all gone. Here the party divided. Some went to King John's house, others continuing the walk to the West Gate, Canute's Palace, the south tower (called also God's House Tower), the Maison Dieu or Hospital of St. Julian, the wool-house (about fourteenth century), the guardroom (fifteenth century), and the arcade in the wall (fourteenth century), built after the town was burnt by the French. One party got through the work very well, the other met with delays.

At the evening meeting the Dean of Winchester took the chair, making some remarks on the meaning or origin of the name Hampton and its use for the county, as other divisions of the West Saxons took their names from tribal divisions or old principalities.

Mr. Emanuel Green then read a paper on the Roman station Clausentum. After a few remarks on the site now known as Bittern, a short history of the finds made was given. Going back to Roman times, he spoke of the arrival of Claudius and a large force which resulted in the settlement of harbours on the coast from Richborough to Clausentum, and a line of camps from the Thames to the Severn, enclosing the rich western district. With this was established the *Classis Britannica*, or British fleet, to guard the narrow seas. So entirely has this fleet been overlooked that in Smith's 'Dictionary of Roman Antiquities' it is not even mentioned. A list of inscribed stones found was included, the finds extending from Britain to Arles. The coins of Carausius found at Clausentum, supposed to have been minted there, cannot be accepted. Tetricus and Carausius favoured the place, and Agricola landed there on his march to the Severn. The questions of tin and lead mining and the exportations from Clausentum were particularly noticed. The tin came chiefly from Devonshire, not much from Cornwall. Clausentum shows no sign of a military character, not much even of a civilian residential occupation. It seems simply to have been a large and well-protected depot for the export of western produce. At Clausentum began the Ikeneld Street directly enclosing the rich western district, a district in which peace and prosperity must have reigned for four hundred years.

Mr. R. W. Dale had in the room in cases a fine collection of pottery and flint and bronze implements, on which he commented. Some notes were added by Dr. Munro.

Mr. Hudd showed a curious drawing of what he called a shrine. It was found at Caerwent during some diggings there. Unfortunately, as there was no written paper, the remarks made were not clear to the general. In the discussion it was considered by some to be early Christian, by others pagan. In the end judgment was suspended.

On Wednesday the party left for Winchester, where the Castle, St. Cross, the College, and Wolvesey Castle were visited. At St. Cross Mr. J. Bilson gave a general account of the hospital and its foundation, with architectural details and a general plan. The church has been already described, with the controversy thereon, in the *Institute Journal*. In the latter half of the thirteenth century subscriptions were asked for furnishing the church, but there seems to be no record of the response. There had been alterations in the choir and the internal fittings about 1386-7.

After luncheon, some on their way to the College saw the God Begot House. At the College Mr. W. F. Kirby described the chapel, and called attention to the brasses, one of these being a full-length, a reproduction of an early original thrown away during the restoration. The chantry chapel in the cloisters was for some time a grain store, and in 1629 was the College library; now it is the chapel for the younger

boys. The window at the east end is from the larger chapel. Proceeding next to Wolvesey Castle or Palace, the members were received by the Mayor and the President of the Hampshire Archaeological Society. Mr. N. C. H. Nisbet, who had made some excavations on the spot, exhibited his ground plan and gave the history of the castle, built by Henry de Blois, 1129-71, the great local builder of the transitional period. The facing stones were sold in the seventeenth and eighteenth centuries for building purposes. The keep is like that of Taunton.

At the evening meeting, Mr. E. W. Brabrook in the chair, Mr. St. John Hope read a paper on 'English Fortresses and Castles in the Ninth, Tenth, and Eleventh Centuries.' He spoke of the forts built by the Danes during the second half of the ninth century, of those of the English during the first quarter of the tenth century, and those built by the Normans. Those of the Danes dating back to A.D. 876 were only temporary defences. The Normans brought the castle to England. The moated mounds or burhs had as a chief characteristic a mound with a ditch outside. Then there were double burhs, where there should be two mounds. This had been the view of Mr. G. T. Clarke; but he doubted Mr. Clarke's conclusions. A burh was, he considered, not a mound, but a fortified or stockaded town, somewhat larger than a village. At Carisbrooke one ward was never completed by masonry, and so that portion was now gone. By means of lantern-slides examples of the mounds and the castle work, as shown on the Bayeux tapestry, were exhibited. In consequence of the use of Latin and Anglo-Saxon words the argument was not clear to many. In the discussion which followed the President dwelt on this, and was sceptical as to the proffered arguments.

On Thursday the programme included Portchester castle and church, and Roman fort, and a drive to Titchfield. Mr. Hope, at the gateway at Portchester, speaking of the Roman fort, said it was of late construction, perhaps of the fourth century. It was doubtful whether the towers were solid or hollow, probably hollow. Openings had been made in mediæval times, but the towers were original. Of the inner buildings nothing was known; what there may have been was probably cleared away when the priory came. The site and the sweep of the Roman defences could be seen. On passing round the outside a stop was made at the mediæval water-gate, and then the circle was completed. Inside the towers were seen open, but whether they were of the fourteenth century could not be determined. The Roman arch of the water-gate was pointed out. In the church the Rev. J. D. Henderson gave its history. The Elizabethan work was probably due to Sir Thomas Cornwallis, who then resided in the castle. The church fell into partial ruin about 1665, when, being used for prisoners of war, it was set on fire. It was restored in 1710 by Queen Anne, and the account sheet of expenses hangs in the vestry. One item is: "Paid for a hogshead of beer to drink the queen's health, 3*l.* 10*s.*" One of the old bench-ends, found placed with the carved side to the wall, is now in the chancel. On the south side traces of the conventual buildings can be seen; the foundations were used early in the last century to build the churchyard wall. The foundations of the nave project on the inside about eighteen inches from the face of the wall, a fact which might point to the existence of an earlier church. The south side shows two relieving arches, but it is difficult to say what these were for. Mr. Micklethwaite pointed out that the eastern part is the most interesting, as it has suffered less in restoration. In the inner ward Mr. Hope took up the story. Early mention of this place is extremely rare. In Domesday there is no castle, a hall only is mentioned; it must have been after the removal of

the canons that the king built the castle. Repairs and payments are mentioned in the Pipe Rolls in 1193. In 1217 the castle was to be demolished, but this was not done, and in 1218 there were repairs. In the early fourteenth century much work was done, but this is nowhere visible. In the time of Edward III. the gates were enlarged. The accounts of Richard II., 1396-99, show the building of the chapel and the kitchen, which thus dates these buildings. The later works were Elizabethan. The survey, *temp.* James I., by Norden is worth reading as it contains much relating to the hall. It is not easy to decide how the entrance was defended. The keep is exceedingly plain, and, as usual, divided by a cross wall. The Rev. J. D. Henderson added some account of the castle and of the prisoners of war at various times secured there. The drive to Titchfield Church followed, where the Rev. R. A. R. White acted as guide. The foundations of the tower were Saxon or early Norman. His predecessor had carted away three Norman arches and pillars, but drawings of the church as it was remain. The chancel is Norman. Mr. Peers thought it might be accepted that the base of the tower was Saxon. The tower was originally not so high as now. The chalices were exhibited and two large flagons.

At Place House, or Titchfield Abbey, the Rev. G. W. Minns supplied information. It was a house of White Canons, some of whom it would seem were unruly. One was charged with spending the night in drinking and brawling; another took the fish from the pond. There were fourteen brethren. It had been the property of the Wriothesley family. The gate was original and was the last that Charles I. passed through as a free man. An exhibition was kindly provided here of portraits, old drawings, plans, and pedigrees. After a walk round the outside, carriages were taken for Fareham and so home by train.

In the evening the members were the guests of the Mayor of Southampton and the Hampshire Archaeological Society at a conversazione in the Hartley Hall. The maces, the silver oar, and other regalia of the corporation were displayed on the platform, and were in the course of the evening described by Mr. Hope. The Black Book and Oak Book, two old records, were discussed by Mr. Dale. There was also an exhibition of rare books and prints of local interest.

On Friday the first visit was to Netley Abbey, where Mr. Micklethwaite took up the guidance. Returning to the hotel for luncheon in the afternoon, the party went by rail to Romsey. At the Abbey Mr. Doran Webb discoursed. Next all proceeded to Broadlands by invitation. The return train was late, but in time home was reached.

At the evening meeting, Mr. Evelyn Ashley in the chair, Mr. J. C. Moens read a paper 'On the Afforestation of the New Forest by the Norman Kings.' In the course of his remarks he mentioned the disputes as to whether there was any devastation when the forest was formed. One historian having said this, others copied him. The New Forest was a forest before Domesday, and William was not the founder, but the enlarger, as he added 17,000 acres. There were rights to the honey and pasture of the forest before the afforestation in 1079. Mr. F. G. Stone then read a paper on 'The Domestic Architecture of the Isle of Wight.' Some views and ground plans were exhibited, but the details of the lecture were architectural rather than historical.

On Saturday a visit to Beaulieu Abbey, St. Leonards, and Dibden formed the programme. Hythe was duly reached, where carriages were ready. The first stop was at the Monks' Well, where Lord Montagu was waiting. His lordship gave a clear account or history of the well and the care he had taken to preserve it. All then again took carriage and proceeded to Beaulieu

Abbey, a Cistercian house founded in 1204. Mr. Brakspear, who is at present engaged in excavating the ground plan, became the guide, and, standing in a sheltered corner of the cloisters, gave a good account. There is an old plan already marked on the grass by chalk heaps, but, unfortunately, it was not made from exact knowledge and so is not correct. The abbey was one of the largest houses in England. Inside the door of the cloister, as entered from the church, there were shelves for books, and another book cupboard a little further on. Behind the latter was the vestry; then came the chapter-house, which was very small compared with that of earlier monasteries. Next came the parlour and the entrance to the infirmary. From the dormitory, instead of the stairs as usual leading direct into the church, they are in the wall. On the south side is the warming-room, and then the frater or refectory, now the parish church. It has been used as a church from the time of the suppression. The kitchen is entirely gone, but the service hatch remained, a perfect example of its kind. The lavatories were very large with round basins of Purbeck stone. On the west side is a long lane, perhaps a cloister for the lay brothers. This day happened to be that fixed for the local Coronation *fête*, and especially a great tea for the youngsters, so the visitors, on entering the "warming-room," found a number of ladies cutting bread and butter, of which there seemed already to be a good cartload, and arranging sweets and cakes. A visit to the frater or refectory and to the dormitory of the lay brothers ended the perambulation. At the house Lord Montagu gave its history, described the outer gate, and the site of the great barn and the mills and ponds. The great gate or entrance is now incorporated as the front of the house. On the drive homeward a stop was made to examine a tumulus, on which Dr. Munro discoursed. Hythe was reached in good time, and the boat caught just as a storm from the south-west was working up. As usual, there was no evening meeting.

On Monday, July 28th, the proceedings were confined to Winchester Cathedral, under the skilled guidance of Mr. St. John Hope. On Tuesday the ruins of the palace at Bishop's Waltham and the church were inspected, also Wansford.

## SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 23rd ult. the following engravings. After Hoppner: Mrs. Benwell, by W. Ward, 42*l.*; Lady Louisa Manners, by C. Turner, 131*l.*; Mrs. Whitbread, by S. W. Reynolds, 40*l.* By J. R. Smith: The Promenade at Carlisle House, 42*l.* After Reynolds: Mrs. Musters, by J. R. Smith, 29*l.*; Master Braddyll, by J. Grozer, 37*l.*; Mrs. Billington as St. Cecilia, by J. Ward, 65*l.* After Lawrence: Miss Croker, by S. Cousins, 75*l.*; Marchioness of Exeter, 50*l.* After Greuze: Le Baiser Envoyé, by C. Turner, 136*l.* After Opie: A Sleeping Nymph, by P. Simon, 34*l.* After Morland: The Story of Letitia, by J. R. Smith (the set of six), 99*l.*; The Return from Market, by the same, 39*l.* By W. Ward: Louisa Mildmay, 27*l.* After D. Gardner: Mrs. Gwynne and Mrs. Bunbury, by W. Dickinson, 75*l.* After Schroeder: Countess of Ravenclough, by H. Hudson, 50*l.* After J. B.: Windsor Castle, by G. Maile, 39*l.* After Romney: Mrs. Jordan as the Romp, by J. Ogborne, 26*l.* After Wheatley: Winter, by Bartolozzi, 50*l.*

The same firm sold on the 24th ult. various etchings and engravings. After Lawrence: Countess Gower and Child, by S. Cousins, 42*l.* After Meissonier: Les Renseignements, by A. Jacquet, 42*l.*; Partie Perdue, by F. Bracquemond, 42*l.* After Landseer: The Stag at Bay, by T. Landseer, 48*l.* By J. M. Whistler: Scenes on the Thames (set of sixteen), 63*l.* By A. H. Haig: Mont St. Michel, 32*l.*

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The last sale of the season took place on the 26th ult., when the following pictures were sold: J. Pollard, Coaching in the Olden Time, 173*l*. Romney, Mrs. Gilbert, in blue dress, leaning her head on her left hand, 346*l*. Lancret, Fêtes Champêtres (a pair), 525*l*.; A Fête Champêtre, with archers, 294*l*.

### First Art Gossip.

We referred to the possibility of a third Salon in this column some time ago (*Athenæum*, April 19th), and a "Salon d'Automne" has now been definitely constituted, supported not only by artists, but also by art critics and collectors. The committee is strong, including MM. Gustave Geffroy, Huysmans, Frantz Jourdain, Emile Verhaeren, Bourgeois, Paul and Amédée Buffet, Eugène Carrière, Dreyfus-Gonzales, P. A. Laurens, Pierre Laurens, Camille Lefèvre, Louis Morin, Willette, and many others. The experiment of an autumn exhibition will be watched with much interest in this country.

M. F. HUBERT has been elected a member of the Académie des Beaux-Arts, in place of the late Benjamin Constant, by eighteen votes against thirteen obtained for M. F. Flameng. M. Hubert has been one of the leading artists in Paris for many years; his 'Femme Mauvesque' at the Salon of 1869 created a sensation, but he had exhibited at the Salon four years previously. His 'Pro Patria,' 1886, is one of the most successful decorations at the Pantheon. Of late years he has painted a large number of portraits, those of women suggesting English rather than French influences. Perhaps his two best-known portraits are those of M. J. Lemaitre and of Marchand.

The death occurred a few days ago of M. Georges Jehan Vibert, a distinguished French artist, who also achieved success as a writer of plays. He was born in Paris sixty-two years ago, and was a pupil of F. Barrias. Although almost unknown in this country, M. Vibert had many admirers who bought his work in America. He was at one time a constant exhibitor at the Salon, but of late years had been only an occasional contributor; his last exhibit was in 1899, when he sent a picture with the title 'L'Aigle et le Renard,' a game at piquet between Napoleon and Cardinal Fesch in the imperial chambers at Fontainebleau.

MR. JOHN HASSALL is publishing through Messrs. Dean & Son an 'ABC' book with coloured designs. The work, which is in his best style, consists of twenty-six humorous pictures of all sorts and conditions of people, whose eccentricities are hit off by alliterative adjectives. The 'ABC' will be Mr. Hassall's sole Christmas book for this season, and will be accompanied by clever verses by Mr. G. E. Farrow, author of 'Wallypugs,' &c.

DR. G. C. WILLIAMSON is preparing an important book on the miniaturists Andrew and Nathaniel Plimer, including some reference to a relation of theirs, one Mary Ann Knight, who also painted good miniature portraits, but whose work is very little known. He asks collectors possessing miniatures by any of these three artists to communicate with him, and particularly desires the loan of any papers, letters, &c., relating to the brothers Plimer, who were notable artists and pupils of Richard Cosway, R.A. The book is to be published early next year by Messrs Bell & Sons. It will be richly illustrated and issued in a limited edition.

THE Belgian "Gilde de St. Thomas et St. Luc," which devotes itself to Christian archaeology, has published a learned and valuable report of its art-pilgrimages in the autumn of last year to such places as Emmerich, Kevelaer, Kempen, and Essen. Interesting descriptions of the architectonic treasures, paintings, and abundant relics of ecclesiastical art are interspersed with quaint religious interjections from the standpoint of the Belgian

Roman Catholics. Thus the art-pilgrims were distressed to find the noble Baptisterium at Essen "profaned" by Old Catholic worship, but expressed some grim satisfaction at detecting exact portraits of Luther, Calvin, and other eminent Reformers among the "scribes" denouncing Christ before Pilate in the Passion-scenes in the garden of "Ad Sanctos Martyres" at Essen.

### MUSIC

#### Musical Gossip.

THE opera season, which opened with Wagner, closed on Monday evening with Verdi, whose 'Rigoletto' was given with an excellent cast, including Madame Melba as Gilda and Signor Caruso as Il Duca. The chief successes have, in fact, been made in Italian and French opera. The admiration for Wagner is as strong, we believe, as ever, but the performances of his works, in spite of many a good artist, have not, on the whole, been satisfactory; hence great singing has carried the day. The revival of 'Elisir d'Amore' was an experiment which is scarcely likely to be repeated. The success of Miss Smyth's opera 'Der Wald' is gratifying. It will probably induce her to make another and bolder venture, and it ought also to encourage other native composers who are seeking after fame in this high and difficult branch of art.

THE preliminary prospectus of the twenty-seventh Norfolk and Norwich Triennial Festival has been forwarded to us. The performances from October 21st to 25th inclusive will be held in St. Andrew's Hall. On Tuesday evening will be performed Sir Hubert Parry's 'Ode to Music,' under his own direction, and Arthur Sullivan's 'Golden Legend'; on Wednesday, Mendelssohn's 'Elijah,' and in the evening Dr. Cowen's 'Coronation Ode' (first time), a new orchestral suite, 'London Day by Day,' by Sir A. C. Mackenzie, and a concert overture, 'Youth,' by Mr. Arthur Herve, both composed expressly for the festival, all three novelties being given under the direction of the respective composers. Thursday morning will be devoted to Beethoven's c minor Symphony and to Verdi's 'Requiem,' while the evening programme will include Dr. Horatio Parker's 'Star Song' (Op. 54), Mr. Frederick Cliffe's scena for contralto, 'Alceste,' both written for the festival, and Sir C. Villiers Stanford's 'Irish Rhapsody' (Op. 78, No. 1) and Mr. Herbert Bedford's 'Romeo and Juliet' Love Scene, both given for the first time, and all four works conducted by their respective composers. On Friday morning will be given Gounod's 'Redemption,' and in the evening a dramatic cantata, 'Werther's Shadow,' by Mr. Alberto Randegger, jun., which will be heard for the first time in England. The scheme is, therefore, one of considerable interest. The principal vocalists will be Mesdames Albani and Lillian Blauvelt, Miss Margaret Macintyre, Mesdames Clara Butt and Kirkby Lunn, and Miss Ada Crossley, also Messrs. Ben Davies and Andrew Black. The festival will be, as usual, under the direction of Mr. Alberto Randegger.

MESSRS. FRANK RENDLE AND NEIL FORSYTH send details respecting the forthcoming Moody Manners season of opera in English at Covent Garden, to commence on Monday, August 25th, and to continue for five weeks; ordinary theatre prices will be charged. The proposed scheme includes four works by Wagner ('Tannhäuser,' 'Lohengrin,' 'Tristan,' and 'Siegfried'); popular operas, 'Trovatore,' 'Martha,' 'Faust,' 'Carmen,' &c.; while native art will be represented by the 'Lily of Killarney,' 'Maritana,' and the still flourishing 'Bohemian Girl.' 'La Gioconda' will be revived, and an opera by Signor Pizzi will be given. The principal singers will be Mesdames Blanche Marchesi, Fanny Moody,

Zélie de Lussan, and Lily Moody, and Messrs. P. Brozel, John Coates, Joseph O'Mara, Alec Marsh, and Charles Manners. The following conductors are named: Messrs. R. Eckhold, H. Vicars, and H. Frewin. There will be a band of sixty-five, a chorus of ninety-two, and a ballet of twenty members.

### DRAMA

#### PLAYS.

*We are Seven: Half-Hours on the Stage.* By Hamilton Aidé. (Murray.)—The plays on which Mr. Hamilton Aidé has bestowed the quaintly Wordsworthian title of 'We are Seven' have enjoyed exceptional good fortune. More than half of them have seen the light in important periodicals, such as the *Nineteenth Century*, the *Fortnightly Review*, and the *Anglo-Saxon Review*, and three of them have been played by leading artists. 'A Gleam in the Darkness,' which comes first, was presented in a translation by Madame Bernhardt in London and in Paris. 'A Lesson in Acting' was interpreted by Mrs. Kendal and Mr. Gilbert Hare; and 'All or Nothing' was rendered, at some date which must be remote, by Madame Modjeska and Mr. Johnstone Forbes-Robertson. Interpreters of this rank are not often obtained in the case of plays which occupy no more than half an hour in performance and are obviously in their inception intended for amateurs. In the case of works of so short breath it is almost impossible for a dramatist to get into his stride. We find, accordingly, few of the gifts that distinguished 'Philip' and 'A Nine Days' Wonder.' Neatness of construction and lightness of touch are, however, generally apparent, and 'A Gleam in the Darkness' has power. It describes a brief episode in the life of a woman who, under what may almost be called adequate provocation, has killed her husband, and while the officers of justice are almost at her door shows hospitality to a young sailor whose years nearly correspond to those of her dead son. In the hands of Madame Bernhardt the figure of this woman may well have been impressive. In 'A Lesson in Acting' an ex-actress, called rather ambitiously Miss Woffington Oldfield, and played by Mrs. Kendal, teaches a rather cocksure amateur how to rehearse the balcony scene in 'Romeo and Juliet.' 'The Brudenels,' the scene of which is an inn at Orvieto, depicts a not very probable scene of explanation and reconciliation between a wife and a husband, from whom she has withheld the explanation that she was when she married him a divorcee. 'All or Nothing' is also a scene of reconciliation between an English husband and an Italian wife, each of whom has conceived an unreasonable jealousy of the other. Jealousy is likewise the subject of 'Colour-blind,' a comedy, the scene of which is in Venice, and in which a Venetian atmosphere is preserved. 'Two Strings to a Beau' shows a Lothario, who, arriving at a country-house in pursuit of a girl with whom he has been smitten when abroad, unexpectedly finds two sisters, his memories of whom are equally tender, and between whom he hesitates to choose until both unite in sending him about his business. 'A Table d'Hôte,' lastly, is a picture of nuptial misunderstandings in a restaurant and has a mildly satirical aim. These various trifles seem suited for the purposes for which they are designed, and might be commended to amateurs were not the introduction superfluous in the case of works already well known in such quarters.

*Domestic Experiments, and other Plays.* By J. E. M. Aitken. (Lamley & Co.)—This little volume consists of drawing-room plays for amateurs, and is wholly suited to its purpose. Scarcely any scenery is required; the conversation is easy and natural, and has even a certain amount of humour. Four out of the five plays

have appeared in very much abridged form in different periodicals. One only, 'Domestic Experiments,' is divided into two scenes. These consist of a comic presentation of the results to be expected when in the houses of the *nouveaux riches* domestic servants are sought in the upper classes.

*Théâtre de Meilhac et Halévy.* Vols. VI. and VII. (Paris, Calmann-Lévy.)—Without containing any masterpiece the sixth and seventh volumes of the collected plays of Meilhac and Halévy explain fully the vogue enjoyed by those sparkling and essentially Parisian dramatists when they were content with the Palais Royal, and had not yet aimed at the Comédie Française, which, indeed, seemed as far beyond their potentialities as their hopes. One piece in each volume takes a rather higher flight than the others. 'Fanny Lear,' a five-act comedy, was produced on August 13th, 1868, at the Gymnase, was transferred on April 24th, 1875, to the Vaudeville, and on February 14th, 1889, to the Odéon, or second Théâtre Français. This double change of home is the more remarkable since the play, which, for the rest, was given in an unfavourable season, had but a cold reception. A comedy in the first two acts, it develops later into what is known as a problem play, showing the manner in which a rich courtesan, who has married an imbecile marquis, endeavours to force her way into society. Actors so renowned as MM. Pujol, Parade, and Paul Mounet were in turns the Marquis de Noriolis; Madame Pasca and after her Madame Tessandier was La Marquise (Fanny Lear). 'Carmen,' produced at the Opéra Comique on March 3rd, 1875, is better known by the music of Bizet than by the libretto, which, of course, is drawn from the *nouvelle* of Mérimée. In 'Le Petit Duc,' given January 25th, 1878, at the Renaissance, with the music of Charles Lecocq, the libretto, which is written with much spirit, is of more account. 'Les Brigands,' a three-act opera, with music by Offenbach, was first seen at the Variétés, 1869, and is not valuable as literature. To the same theatre was entrusted, on January 28th, 1881, 'La Roussette,' a *comédie-vaudeville* to which MM. Lecocq, Hervé, and Boullard contributed incidental music. Though old-fashioned and conventional, it is a bright and taking piece, in the production of which M. Albert Millaud collaborated. M. Dupuis and Madame Judic obtained a triumph in the principal parts. 'Le Mari de la Débutante,' 'Le Prince,' and 'Loulou' were contributed to the Palais Royal. The first-named, which is in four acts, obtained a conspicuous success, and is sometimes quoted even now, though rarely played. Through it runs a vein of satire genuinely Parisian. The scenery also added to the popularity of a piece which needs for its full enjoyment a Parisian audience. 'Loulou' is a one-act *folie-vaudeville*. 'Le Prince,' given November 25th, 1876, is in four acts, of which only the first pleased the public. In spite of fine performances by Geoffroy and Lhéritier the play does not count among the successes of the authors.

#### Dramatic Gossipy.

THE cast with which 'The Bishop's Move' is revived at the Garrick is identical with that with which it was first performed on June 7th, and includes Miss Violet Vanbrugh as the Duchess and Mr. Arthur Bourchier as Bishop Ambrose. 'A Pair of Knickerbockers,' by Mr. Eden Philpotts, was the *lever de rideau*.

WITH the reopening of the Garrick the autumn season makes what would once have been considered a premature commencement. The example set is not likely to be immediately followed. During the month, however, four theatres will reopen with novelties.

FIRST on the list of these comes the Duke of York's, at which on the 19th will be given an

adaptation by Mr. Cosmo Gordon Lennox—unnamed as yet—of 'La Passerelle' of Madame Fred Grézac and M. Francis de Croisset, which has been the most recent success at the Vaudeville. To explain the symbolical significance of the French title is difficult. The fable is founded on an article in the Civil Code which prohibits marriage between a man or woman divorced for adultery and the partner in the offence. In order to evade the law and to meet a singular combination which springs from it Roger de Gardannes has to marry in name only a woman he will afterwards divorce in order to marry seriously another woman with whom he has a *liaison*. The spouse employed as a stopgap is *la passerelle*. In this part Madame Réjane reappeared in February last at the Vaudeville after a year's absence from its boards. She played the *passerelle*, who proves so charming that she becomes the real and not the sham wife. Madame Réjane brought this piece over on her late visit, but for some reason did not produce it.

THE production of 'La Passerelle' involves naturally the postponement at the Duke of York's of the new comedy by Mr. Pinero, which will probably not see the light until October. The cast with which this will be given includes, in addition to Miss Irene Vanbrugh and Mr. H. B. Irving, Mr. Dion Boucicault, Miss Nancy Price, Miss Muriel Beaumont, and Miss Sarah Brooke.

ON Saturday, the 23rd, the Haymarket will reopen with 'There's Many a Slip,' Capt. Marshall's version of 'La Bataille de Dames.'

ON August 27th the Comedy will reopen with 'A Woman of Impulse,' by Mr. Victor Widnell, the title of which will, however, be changed. This piece, first seen on March 24th at the Court Theatre, Liverpool, and transferred a fortnight later to the Princess of Wales's Theatre, Kennington, shows a daughter incurring unjust suspicion for the sake of shielding the honour of her father.

THREE days later the month's novelties will be filled up by the reopening of the St. James's with Mr. McCarthy's 'If I were King,' in which, according to present arrangements, Mr. Charles Fulton will play Louis XI.

SEPTEMBER 1ST is the date on which it is hoped to produce the first of the two pieces by Mr. Henry Arthur Jones now in the hands of Sir Charles Wyndham. In this Miss Ashwell will be supported by Mr. H. V. Esmond, Sir Charles reserving himself for the following piece, with which the new theatre in St. Martin's Lane will open.

'THE STORY OF THE GADSBYS' of Mr. Rudyard Kipling is being dramatized by Mr. Cosmo Hamilton for Mrs. Lewis Waller, who will appear in it at the Royalty on September 6th.

'QUALITY STREET,' by Mr. J. M. Barrie, first produced at Detroit in October last, will be given at the Vaudeville on September 15th. Miss Ellaline Terriss will replace Miss Maude Adams as Phoebe Throssel and Miss Marion Terry will be Susan Throssel.

SARAH GRAND is said to be completing for production in the autumn a play which she began in collaboration with Mr. Robert Buchanan, her present associate being Mr. George R. Sims.

THE final performance of 'The Merry Wives of Windsor' is fixed for the 8th inst.

THE insistence of the County Council on the immediate carrying out of the alterations it commands in the Lyceum will prevent the promised appearance at that house of Miss Nance O'Neil, who, however, will appear at the Adelphi in a version of Sudermann's 'Heimat' on September 1st.

ERRATUM.—P. 133, col. 1, line 47, for 'axe sanctuary' read *cave sanctuary*.

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HERE'S A HEALTH UNTO HIS MAJESTY; MR. KEGAN PAUL; SAMOAN SACRED ANIMALS; EDMUND PYLE, D.D.; FROM THE FLEET IN THE FIFTIES; THE FIREFLY IN ITALY; SALES.

LITERARY GOSSIP.  
SCIENCE.—Mittals on Surface-feeding Ducks; History of Geology; Gossip.  
FINE ARTS.—Mr. Goodall's Reminiscences; Two Catalogues; The 'Labyrinth' and the Palace of Knossos; Sales; Gossip.  
MUSIC.—Don Giovanni; Production of 'Der Wald'; Royal Academy Students' Performance; Beethoven and Clementi; Gossip.  
DRAMA.—'Les Deux Écoles'; Gossip.

The ATHENÆUM for July 19 contains Articles on

SIR HARRY JOHNSTON on the UGANDA PROTECTORATE.  
THE VARIETIES OF RELIGIOUS EXPERIENCE.  
THE HOUSE OF PERCY.  
EARLY HISTORY OF THE FRENCH IN NORTH AMERICA.  
THE HOLYHEAD ROAD.  
NEW NOVELS.—The Conqueror; The Searchers.  
The Late Returning; My Lady Peggy goes to Town; The Diamond of Evil; Prophet Peter; Scud.

ANTHOPOLOGY AND FOLK-LORE.  
AFRICAN PHILOLOGY.  
RECENT VERSE.  
PALESTINE AND THE JEWS.  
OUR LIBRARY TABLE.—Papers from the 'Saturday Review'; History of Trinity Hall; From the Fleet in the Fifties; The College Student in the United States; An Anthology.  
LIST OF NEW BOOKS.  
THE DISBANDING OF THE CROMWELLIAN ARMY; THE FIREFLY IN ITALY; A QUESTION OF FACTS; ROBERT CROMWELL; THE 'HOUSE OF EVIL'; THE LIVES OF THE DUKES OF THE DUKE OF CLARENCE'S MOTHER-IN-LAW; THE MARRIAGE AND BURIAL CEREMONIES OF THE OLD PERSIANS; SALES.

LITERARY GOSSIP.  
SCIENCE.—Natural History; Anthropological Notes; Gossip.  
FINE ARTS.—Art History and Biography; Greek Coins; Miss Williams's Copies of Velasquez; Oxford Topography; Sales; Gossip.  
MUSIC.—La Princesse Osa; Studies in Music; Gossip; Performances Next Week.  
DRAMA.—'La Vaine'; Two Plays; Gossip.

The ATHENÆUM for July 12 contains Articles on

MR. C. H. FIRTH on CROMWELL'S ARMY.  
CONTENTIO VERITATIS.  
WORDS and their WAYS IN ENGLISH.  
THE SCOTT COUNTRY and STIRLING.  
TWO EDITIONS OF ARISTOPHANES.  
NEW NOVELS.—Ahana; Marta; A Friend of Nelson; The Second Generation; The Blood Tax; A Blaze of Glory; The Rancee's Rubles; Margaret.

PHILOSOPHICAL BOOKS.  
SPORTS and PASTIMES.  
THE WAR and the FRENCH OFFICIAL ACCOUNT.  
OUR LIBRARY TABLE.—The Bond of Empire; Mr. Street's Essays; Westminster and Chelsea; Guide to Historical Novels; Prof. Bury's History of Greece; Reprints; Books for Children.

LIST OF NEW BOOKS.  
THE PLOWMAN'S TALE; THE LONDON LIBRARY CATALOGUE; THE FIREFLY IN ITALY; CHATHAM and the CAPTURE OF HAVANA IN 1722; JOHN CLARE'S LIBRARY; BELENDEN'S SCOTS TRANSLATION OF LIVY; BIBLIOGRAPHY of WILGER SAVAGE LANDOR.

LITERARY GOSSIP.  
SCIENCE.—Recent Publications; Societies; Meetings Next Week; Gossip.  
FINE ARTS.—Van Dyck's Sketch-Book; Pottery and Porcelain; Egyptian Antiquities at University College; Sales; Gossip.  
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